

CATALOGUE  
OF  
JAPANESE COLOUR PRINTS,  
Surimono, Books, Drawings, &c.

FIRST DAY'S SALE.

JAPANESE COLOUR PRINTS, BY MANY OF THE MOST ADMIRED ARTISTS,  
the Property of M. Getting, Esq.

SECOND DAY'S SALE.

JAPANESE COLOUR PRINTS, INCLUDING THE WORK OF SOME VERY RARE  
ARTISTS;

FRAMED DIPTYCHS AND TRIPTYCHS,  
the Property of Sir Frank Swettenham, K.C.M.G.;

AND OTHERS, the Property of Miss Gillion, INCLUDING  
UTAMARO'S TRIPTYCH, "SPRING BLOSSOMS ON THE YOSHINO-GAWA";  
THE FAMOUS TRIPTYCH, "YOSHITSUNE SERENADING KIYOHIME,"  
BY KIYONAGA;

CHINESE TAN-TIAO, AND  
A COLLECTION OF CHINESE DRAWINGS.

THIRD DAY'S SALE.

JAPANESE COLOUR PRINTS,  
INCLUDING A RARE PHRENOLOGICAL STUDY ON A MICA GROUND BY UTAMARO;  
FAN LEAVES OF THE TOSA SCHOOL,  
JAPANESE KAKEMONO AND BOOKS, AND  
EUROPEAN BOOKS FOR COLLECTORS.

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WHICH WILL BE SOLD BY AUCTION  
BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

(SIR MONTAGUE BARLOW, K.B.E., LL.D., M.P. G. D. HOBSON, M.A. & MAJOR F. W. WARRE, O.B.E., M.C.)

Auctioneers of Literary Property & Works illustrative of the Fine Arts,

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W.(1)

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AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR.

CATALOGUES MAY BE HAD.

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- II. No person to advance less than 1s.; above five pounds 2s. 6d., and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased will be immediately put up again and re-sold.
- V. Every lot will be sold with all faults and errors of description, and will on no account be returnable.
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- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited; *and if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

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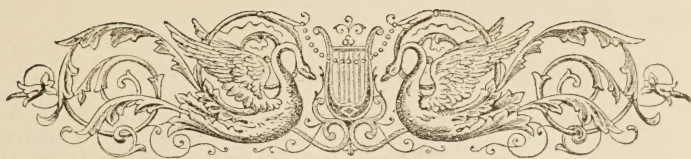
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MAR 30 1921



CATALOGUE  
OF  
JAPANESE COLOUR PRINTS  
SURIMONO, BOOKS, DRAWINGS, &c.

FIRST DAY'S SALE.

The Property of W. Getting, Esq.

MORONOBU (Hishikawa), d. 1694.

LOT

- 1 Nasu no Yoichi shooting an arrow at the fan on the Taira ship at the battle of Yashima.—A Nō Dance before Court Ladies; black and white, YOKO-YE; unsigned (2)

3 5

\* \* From the Hayashi and Happer collections.

MASANOBU (Okumura), c. 1685-c. 1765.

- 2 Inaba of Hamaguri-ya appearing in the breath of a clam before a hooded SAMURAI; black and white, YOKO-YE; signed OKUMURA MASANOBU; sealed MASANOBU

2 5

- 3 Shōki with sword looking up through an open umbrella at an ONI sprawling on top; HOSO-YE; black and white graded, the ONI touched in yellow by hand; signed YAMATO GWAKŌ OKUMURA SHINMYŌ MASANOBU

4 5

\* \* From the Van Heymel collection.

B

Hamblin

Ledgwick

Hamblin

C.O. 5/6/21



## SHIGENAGA (Nishimura), 1696-1756.

- 4 An Oiran with her two KAMURO passing the front of a house in NAKA NO CHŌ, Yoshiwara, on the front of which a girl is beating a TSUZUMI; a double-page book illustration, coloured by hand; unsigned *Yugaskis*

## KIYONOBU (Torii), 1664-1729.

- 5 Matsumoto Kōshirō in male character as Kudo Suketsune standing, carrying a sword in his left hand and waving his right hand; HOSŌ-YE, URUSHI-YE; signed TORII KIYONOBU *Thackay*

## KIYOMASU (Torii), 1706-1764.

- 6 Theatrical Duo: NAKAMURA SHICHISABURŌ as a man being accosted by SEGAWA KIKUNOJO as a woman, in an autumn field with rice sheaves; HOSŌ-YE, BENI-YE, in pink and green; signed TORII KIYOMASU *do*

## KIYOHIRO (Torii), 1708-1766.

- 7 Nakamura Tomijūrō in female character as Shirotae sweeping the icicles from the eaves of a house; HOSŌ-YE, BENI-YE, in pink and green; signed TORII KIYOHIRO *Yugaskis*

## KIYOMITSU (Torii), 1735-1785.

- 8 Theatrical Trio: ONOYE KIKUGORŌ as an archer about to strike with arrows BANDŌ SAMPACHI, who, as a soldier in armour, is attacking with a sword NAKAJIMA MIOZŌ as a man on the ground, and tearing a mask off his face; HOSŌ-YE, BENI-YE, in pink and green; signed TORII KIYOMITSU *Yugaskis*

- 9 Benkei and Yoshitsune on Gojō Bridge, the youthful USHIWAKA balancing himself on a bridge post; HOSŌ-YE, in pink, yellow and green; signed TORII KIYOMITSU *Basworth*

## KIYOTSUNE (Torii), 1735-1785.

- 10 Theatrical Duo: ŌTANI HIROJI II as a man seated in a house, talking to and looking up at NAKAMURA MATSUE as a woman standing beside him; HOSŌ-YE, in pink, yellow and slatey-blue; signed TORII KIYOTSUNE *do*

## HARUNOBU (Suzuki), d. 1770.

- 11 **Fallen Cherry Blossoms**: Two girls, one looking up into a blossoming cherry tree, and the other sweeping up the petals which the wind has brought down; *large size, almost square, with a poem in the clouds*; signed HARUNOBU

18

- 12 **Mitsu Getsu**, "Third Month." A SAMURAI and a young lady on the sea-shore at low tide, he squatting beside a basket with shell-fish, pointing to one held in his left hand, and she standing looking at it, one hand up to her chin, the other holding up the end of her long sleeve; *large size, almost square, one of the set FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons," which was published in 1770*; signed SUZUKI HARUNOBU

42

\* \* In fine condition. From the Happer collection.

[See Illustration. Plate I].

## KORYŪSAI (Isoda), 1720-c. 1782.

- 13 **Wakatsuru of Choji-ya** on parade, passing to the right, her OBI decorated with cranes in MON form, two SHINZŌ behind her, two KAMURO behind them, and a female servant in the rear; *full size, upright, one of the series HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring Grasses"*; signed KORYŪSAI

112

- 14 **Tsuru**, "Crane": A youth reclining on the floor on the balcony of a house, and a young OIRAN standing beside him, both looking out to where two cranes are flying; *medium size, almost square, one of a set MEICHŌ ZASHIKI HAKKEI, "Eight Views of Celebrated Indoor Birds," this being for "Homing Geese"*; signed KORYŪ

13

[See Illustration. Plate I].

## BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 15 **Ichikawa Komazo** as Genzayemon Tsuneyo standing at the entrance to his house, with icicles hanging from the roof, in the play HACHI NO KI; HOSO-YE; signed IPPITSUSAI BUNCHŌ; sealed MORI

15 10

\* \* In fine state; written at the right-hand top corner are the names of the actor and rôle as played at Nakamura-za, Yedo, MEIWA TSUCHI-NO-TO USHI = 1769.

[See Illustration. Plate I].

- 16 **Sawamura Tsuruzō** in male character, standing, hands in his girdle, holding a fan between his teeth.—**Ichikawa**! as a SAMURAI, standing, without background; *both HOSO-YE*; signed IPPITSUSAI BUNCHŌ; sealed MORI

(2)

3 15

## SHUNSHŌ (Katsukawa), 1724-1792.

- 17 Ichikawa Monnosuke II in male character, standing beside a bullock-cart baring his arm; HOSO-YE; *signed* SHUNSHŌ. — *Yugaskis*  
 Ichikawa Yaōzō II in male character, standing beside a garden fence in snow; HOSO-YE; *with the jar seal* (2)
- 18 Otani Hirozō in male character as Sadakuro, with drawn sword, in a field against a black sky.—Nakamura Nakazō as Asahina Saburō, holding a closed fan and gripping his long sword; *both* HOSO-YE; *signed* SHUNSHŌ (2) *Hartmann*
- 19 Ichikawa? in male character, in rain-cōat with hat hung behind his back, standing under a willow, HOSO-YE, *signed* SHUNSHŌ; and one illustration from the Silk Worm Series, by Shigemasa and Shunshō: A Woman and children watching flying moths, *signed* SHUNSHŌ (2) *do*
- 20 Two Actors, unidentified, one as an old man standing under a pine-tree, and the other as a male pilgrim; *both* HOSO-YE; *unsigned*, *but with the jar seal* (2) *do*

## SHUNKŌ (Katsukawa), c. 1765-1790.

- 21 Ichikawa Benzō as a woman in the SHAKKIYO Dance, waving peonies, and with butterflies fluttering around; HOSO-YE; *signed* SHUNKŌ *do*
- 22 Ichikawa Monnosuke II as Hayano Kampei with a gun, in a storm, with a black sky.—Ichikawa Yaōzō III in male character, steering a boat as he stands in it holding a naked sword between his teeth; *both* HOSO-YE; *signed* SHUNKŌ (2) *do*
- 23 Ichimura Uzayemon IX as Umeomaru with one knee on a bale of rice; and Ichikawa? as Matsuomaru with a rice bale under his arm; *both* HOSO-YE; *signed* SHUNKŌ (2) *do*

## SHUNYEI (Katsukawa), 1767-1819.

- 24 Segawa Kikunojo III as a woman standing in front of a fence under a cherry tree, carrying two wooden swords.—Ichikawa Danjūrō VI as Aragoro Mohei standing outside a house; *both* HOSO-YE; *signed* SHUNYEI (2) *Bosworth*
- 25 Chūshingura: Scene I, Moronao insulting Wakasanosuke; HOSO-YE; *signed* SHUNYEI.—Shuntei: Full-length portrait of the Wrestler Tategami Banyemon; *full size, upright*; *signed* SHUNTEI *Hartmann*



## KIYONAGA (Torii), 1752-1813.

- 26 **Autumn Moon on the Sumida River**, one sheet of a pentptych.

The balcony of a house overlooking the water, a tall girl with left hand on the balcony rail leaning over a man holding a SAKÉ cup, with a girl holding a SAMISEN on the near side, another man and a girl seated in the rear to the left, and a tall girl in a pink starred KIMONO with her back turned, standing looking out on the water; *full size, upright*; signed KIYONAGA

\* \* \* In fine condition.

[See Illustration. Plate II].

## SHUNCHŌ (Katsukawa), worked c. 1770-1790.

- 27 **Arriving at the Bridge**: A woman, a young lady and a servant passing to the left, with the bridge post on the left of them, and a touch of landscape on the far side of the river; *full size, upright*; signed SHUNCHŌ; sealed CHŪRIN

[See Illustration. Plate II].

- 28 **New Year Ceremonies**: A group of four women, one carrying offerings which another is about to place on the KAMI-DANA, before which is a bucket of New Year water, another mixing green herbs, a fourth fanning the embers in a cooking brazier, and a boy carrying a tray of clean cups; *full size, upright*; signed SHUNCHŌ; sealed CHŪRIN

- 29 **Jūni Kō Roku mai tsuzuki**, "The Twelve Periods on six sheets." One of the set having two views, at the top in a circle, Women temple visiting, and below, on a fan, People in the country; *full size, upright*; signed SHUNCHŌ

## SHUNZAN (Katsukawa), worked c. 1776-1800.

- 30 **Niwaka Characters**: A Group of four with rice pounders; *small size, upright*; from a set SEIRŌ NIWAKA; signed KATSUKAWA SHUNZAN

- 31 **Niwaka Characters**: Two Women with pestles dancing around a mortar, and a man looking on; *from the same set*; signed KATSUKAWA SHUNZAN

## SHUNMAN (Kubo), 1757-1820.

- 32 **Saiku Hajime**, "The First Work" (of the New Year): A Young Woman seated at the end of a long work-bench, on which a workman is about to commence, and a boy behind her looking over a picture book; YOKO-YE, an illustration from a book of poems; signed SHŌZADŌ KUBO SHUNMAN

## SHIGEMASA (Kitao), 1739-1820.

- 1 16 33 Chūshingura, Act XI: The Attack on Moronao's house; *full size, oblong*; signed KITAO SHIGEMASA *Nigginbottom*

- 18 34 Two Women of Matsuba-ya as wrestlers with swords, quarreling in a ring, and another as umpire, *medium size, almost square*; and a double-page illustration from KWACHŌ ZUE; *both unsigned* (2) *Hartmann*

## SHIGEMITSU (Enshūtei), c. 1800.

- 2 35 Playing with Gold Fish: A Girl with a pair of chop-sticks and a boy with a net by a porcelain fish pond, with cups beside it; *medium size, upright*; signed ENSHŪTEI SHIGEMITSU *Yuegaskis*

## MASAYOSHI (Kitao), 1761-1824.

- 1 1 36 Ju-tai chō: A pair of birds resembling the Mountain Magpie on the branch of a pine tree, YOKO-YE; Illustration No. 3 of RAIHIN ZUE, "The Guests which have arrived," *i.e.*, exotic birds; *signed* KEISAI *Hartmann*

- 37 Chūshingura, Act V: The robbery and murder of Yoichibei, night scene in rain; *full size, oblong*; signed KITAO MASAYOSHI *Kurakami*

## UTAMARO (Kitagawa), 1754-1806.

- 2 2 38 Tora no Koku, "Half-past 3 a.m." A three-quarter length figure of a man under a mosquito curtain preparing to go home, and outside the curtain a half-length figure of a woman holding his HAORI; *full size, upright*; *one of a set* FŪZOKU BIJIN TOKEI, "Customs of Beauties by the Clock"; *signed* UTAMARO *Kato*

- 6 10 39 Mitsuma of Hyōgo-ya seated in front of a hut holding a hare in her lap, and another woman in a black robe standing by a vase filled with chrysanthemums; *full size, upright*; *one of a set* SEIRŌ SETSU GEKKA, "Snow, Moon, and Flower of the Tea-houses," this being for Moon; *signed* UTAMARO *Mackay*

[See Illustration. Plate II].

- 1 18 40 Bakuren, "A Spoiled Girl." Half-length figure of a girl with bare arms and bosom, holding a glass of drink up to her mouth, and with a crab in her left hand; the glass has been printed with mica; *full size, upright*; *one of a series* KYŌKUN OYA NO MEGANE, "Moral teaching (as seen through) the spectacles of parents"; with text describing her character; *signed* UTAMARO *Booper*



- 41 **Niwaka Characters**: A Woman tapping a TSUZUMI and dancing, another squatting with a roll of material under her arm, and a third in black KIMONO standing in the rear; *medium size, upright*; one of a series SEIRŌ NIWAKA ZENSEI ASOBI, "Niwaka, the flourishing amusement of the Tea-houses"; signed UTAMARO

Murakami

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- 42 **Chūshingura**, "Brother Pictures," Act III. A Man attacking a nagging wife with a SURIKOGI or MISO pestle, a man and woman holding him back, and another woman trying to quiet the wife; inset the scene of Yenya attacking Moronao; *full size, upright*; signed UTAMARO

Kartmann

1 12

- 43 **Nazorae Hakkei**, "An imitation of Eight Celebrated Views," this being for The Peony, inset at the top. A Woman with a pot of convolvulus leaving a shop where a child has just bought a fan, and is holding it out as a lantern similar to that held by an elder brother; *medium size, upright*; signed UTAMARO

Field

11

[See Illustration. Plate I].

- 44 **An Acrobatic Feat**: Two Ladies standing watching a wrestler on one leg, with hands behind his back, stooping down to pick up with his teeth a fan laid across a block; *full size, upright*; signed UTAMARO

Blunt

1 15

- 45 **Enoshima Yūryō Awabi Tori no zu**, "A View of Awabi fishing for pleasure at Enoshima." Hexaptych. A set of six quarter block prints, showing four women and a youth in a boat, three women dressed, two boys with rod and line, three women in the water diving or swimming, and four other female divers more or less lightly clad on the rocks; *signed UTAMARO*; on two sheets (2)

Bosworth

4 10

\* \* From the Van Heymel collection.

- 46 **Niwaka Characters**: Three Women in Korean hats, two blowing long trumpets, and one beating a drum; *small size, upright*; from a set NIWAKA ZENSEI ASOBI, possibly a three or five-sheet procession; signed UTAMARO

Kartmann

1 18

\* \* Not recorded by Kurth.

- 47 **Going to the Inari Temple**: A Yoshiwara Belle and another woman with a little boy carrying a fox mask by a plank bridge over a stream; *small size, upright*; signed UTAMARO

Lato

2 2

- 48 **Fishing**: Two Women in a boat, one holding a rod, while the other unhooks a fish, and a man at the tiller; *small size, upright*; signed UTAMARO

Campbell

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- 49 **Segawa and Ichikawa of Matsuba-ya**, half-length and bust portraits, without background; *medium size, upright*; signed UTAMARO

Kartmann

1 12

## UTAMARO II, 1806-1835.

- 10 50 A Ken-*gi* and Court Fan, with two TANZAKU, emblems of Genji; *medium size, upright*; and The Gods of Felicity in the Ship of Good Fortune; *small size, upright*; both signed UTAMARO (2) *Hartmann*
- 1 6 51 Takikawa of Ōgi-ya, half-length figure, showing a pet white rat to a companion holding a flower-shaped sweetmeat for the rat, bust only; *one of the series* GOJŪ GINU HINA NO KASANE-AGE, "A Pile of Dresses for Dolls, one over another."—Ladies going to Archery, one sheet of a triptych; *both full size, upright*; signed UTAMARO (2) *do*
- 1 8 52 Takikawa of Ōgi-ya, half length, and a companion, bust only, holding a mirror in a case; inset Yamabuki at the right top corner; *full size, upright*; signed UTAMARO *do*

## KIKUMARO (Kitagawa), worked c. 1789-1829.

- 2 53 Yedo Geisha: A Bust Portrait of a Girl pulling up the collar of her under-clothes, *small size, upright*; signed KIKUMARO.—Tiger and Bamboo, a TANZAKU print; signed TSUKIMARO (2) *Kato*
- 2 2 54 Tsukasa of Ōgi-ya, on her knees, about to write on a fan; inset, in a circle, a bust of a Chinese Beauty; *full size, upright*; signed KAIMEI, "changing the name" TSUKIMARO *do*
- \* \* \* From the Hayashi collection.

## HIDEMARO (Kitagawa), worked c. 1804-1817.

- 1 18 55 Hour of the Dog, 7 to 9 p.m. Half-lengths of a man with a SAKÉ cup, and a woman with a SAMISEN; *medium size, upright*; *one of a set* FŪZOKU JŪ-NI TOKI, "Customs of the Twelve Hours"; signed HIDEMARO *Yuegakis*

## HISANOBU (Hyakusai), worked c. 1800.

- 18 56 Hawking, one sheet of a triptych: A Noble Lady standing on the balcony of a house, overlooking a field where hawks are let fly after cranes, and a group of attendants; *full size, upright*; signed HISANOBU *Hartmann*

## YEISHI (Hosoda), c. 1746-1829.

- 5 15 57 Two Ladies standing in a tea booth at the side of a river, one pushing a hairpin into her hair, the other behind her holding a closed umbrella looking out into the distance, and a page boy looking up at them; *one sheet of a triptych*; *full size, upright*; signed YEISHI *Murakami*

[See Illustration. Plate II].

- 58 **Two Poets:** Ōtomo no Karonushi and Ono no Komachi, both seated; *large figures from a set of THE ROKKASEN; full size, upright; both signed YEISHI* (2)

Kato

8

## UMPŌ (Sanri), c. 1800.

- 59 **Hidachi obi no Jinji**, "Health improvement OBI of a Shintō festival." Two Women passing through a grove on their way to a temple in the early morning, meeting the gardener; they carry scarves or girdles to be charmed at the temple, so that sick persons wearing them may get better; YOKO-YE; *signed UMPŌ SANRI*

Higginbottom

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## YEKIGI (Tsutsumi), c. 1800.

- 60 **Murasaki Shikibu**, the poetess, seated at a table by a window looking out upon a blossoming cherry tree; YOKO-YE; *signed HAKU HŌ SON YEKIGI*, an illustration from OTOKO TŌKA, a book of poems published 1798

Booper

16

## TOYOHIRO (Utagawa), 1765-1830.

- 61 **Shōki** armed with a sword and riding on a SHISHI, in black and grey; *full size, upright; signed TOYOHIRO*
- 62 **Two Women**, half length, one holding a fan, and the other an insect cage, beside a house-sign lantern; *small size, upright; unsigned*

Tugaskis  
do

14

14

## TOYOKUNI (Utagawa), 1769-1825.

- 63 **Two Geisha**, with SAMISEN and KOKYU, one standing, the other on her knees on a HANA IKADA, or flower raft, beneath a branch of cherry blossom, which is dropping its blossoms; one sheet of a triptych, *full size, upright; signed TOYOKUNI*
- 64 **A Woman** standing holding two MOCHI cakes on a shell-shaped tray, and a SAKÉ kettle; *full-size, upright; one of a series BJIN AWASE, "A Comparison of Beauties"; signed TOYOKUNI*
- 65 **Theatrical Duos:** Segawa Kikunōjo III holding a lantern over Bandō Hikosaburō III as a man seated.—BANDŌ HIKOSABURŌ striking with a notice board at Arashi Shieigoro II, on one knee with a sword; *both full-size, upright; signed TOYOKUNI* (2)
- 66 **Theatrical Duos:** Ichikawa Danzō IV with a fan, behind Morita Kanya V in a rain-coat.—ONŌYE MATSUSUKE standing holding a MAKIMONO behind Ichikawa Aragorō on one knee; *both full-size, upright; signed TOYOKUNI* (2)

Blunett

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Tugaskis

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Kato

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do

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- 10 67 **Theatrical Duos:** Iwai Hanshirō IV as a woman behind Ichikawa Omezō as Skibaraku.—SAWAMURA SŌJURŌ III as a man behind Segawa Kikunojo III as a woman; *full-size, upright; signed TOYOKUNI* (2) *Kato*

- 12 68 **Theatrical Duos:** Ichikawa Danzo IV as a noble standing behind Iwai Kumesaburō as a lady.—BANDŌ MITSUGORO II as a man, standing behind Iwai Kiyotarō as a man on one knee; *full-size and medium size, upright; signed TOYOKUNI* (2) *hooker*

## KUNISADA (Utagawa), 1786-1864.

- 3 3 69 **Yatsu-bashi**, "An Eight Parts Bridge" over an iris pond, a woman plucking the flowers and Narihira, with an attendant, looking on; YOKO-YE; *signed KŌCHŌRŌ KUNISADA; mainly in blue* *Kato*

- 5 70 **Chūshingura**, Act IX, Tonanse about to kill Konami; *oblong; signed KŌCHŌRŌ KUNISADA.—A Woman* beside a screen; *full-size, upright; signed GOTOTEI KUNISADA* (2) *Hartmann*

## KUNIYOSHI (Utagawa), 1797-1861.

- 8 71 **Tokiwa Gozen** with the children of Yoshitomo, fleeing from Kiyomori in the snow.—**A Woman's Toilet:** Back View of a Woman looking into a mirror; *both full-size, upright; signed ICHYŪSAI KUNIYOSHI* (2) *do*

## UTAGAWA SCHOOL.

- 5 72 **Fukurokujiu** with staff and crane, after a design by Tani Bunchō; *signed KUNIMARŌ.—Iwai Hanshirō V* as an OIRAN, standing holding a pipe; *HOSO-YE; signed KUNITSUGU* (2) *do*

- 8 72A **A View after the Dutch:** A House built over water in Chinese style, with stone walls built out from a castle leading thereto, and European figures on horseback on the wall and in boats; *full-size, oblong; unsigned, but probably by KUNINAGA* *do*

## HOKUSAI (Katsushika), 1760-1849.

- 2 73 **Ryōgoku bashi**, with fireworks bursting in the air; *full-size, oblong; signed SHUNRŌ* *Tregaskis*

- 14 74 **Shimpan Ukiye Chūshingura**, Act II: Honzō cutting a branch off a pine tree; *full-size, oblong; signed KAKŌ* *Hartmann*

- 1 5 75 **Bishū, Fujimi Hara**, "Fujimi Moor, Owari," a man caulking the seams of a tub; *one of the thirty-six Views of Fuji; No. 4* *Rocky*

\* \* First edition, but has been creped, pulled out again and lined; a fine sharp copy.

- |              |    |  |    |    |
|--------------|----|--|----|----|
| Hartmann     | 76 | Shōnin Tōzan, "Many Going Up," and pilgrims worshipping in the caves; <i>one of the thirty-six Views of Fuji</i> ; late edition; No. 10  | 1  | 1  |
| Kato         | 77 | Totōmi Sanchū, "Among the Totōmi Mountains." A Sawyer at work; <i>one of the thirty-six Views of Fuji</i> ; late edition; No. 14   | 1  | 6  |
| Yuegas kis   | 78 | Kōshū, Mishima tōge, "Mishima Pass, Kai." Men measuring a great tree; <i>one of the thirty-six Views of Fuji</i> ; First edition; No. 18   | 6  |    |
| Hambro       | 79 | Sōshū, Umesawa, "Umesawa in Sagami." A group of cranes; <i>one of the thirty-six Views of Fuji</i> ; late edition, with recut block; No. 29  | 1  | 2  |
| Yuegas kis   | 80 | Kōshū, Kajiki-sawa, "Kajikisawa in Kai." The Lone Fisherman; <i>one of the thirty-six Views of Fuji</i> ; a blue outline proof of No. 34   | 1  | 2  |
| Fortuna      | 81 | Bushū Tamagawa, "Tama River, Musashi." A boat laden with faggots crossing the stream; <i>one of the thirty-six Views of Fuji</i> ; late edition; No. 39  | 2  | 5  |
| Yuegas kis   | 82 | Ajikawa Guchi, Tempōzan, "Tempōzan at the mouth of the Aji River." A hilly landscape, with cherries in blossom; <i>one of the celebrated Bridges set</i> ; First edition; No. 8                              | 1  | 5  |
| Chandler     | 83 | Illustration of a Poem by Tenchi Tennō: Scene of an autumn rice field; <i>one of the Hundred Poets series</i> ; First edition; No. 1<br>* * A fine, full-size copy.  | 1  |    |
| do           | 84 | Illustration of a Poem by Sanjō-no-in: A ceremony in a Shintō temple in honour of the full moon; <i>one of the Hundred Poets series</i> ; First edition; No. 68<br>[See Illustration. Plate III.]            | 10 |    |
| Yuegas kis   | 85 | Illustration of a Poem by Dainagon Tsunenobu: Peasants carrying baskets on a pole uphill, and women drawing water in tubs from a hill stream; <i>one of the Hundred Poets series</i> , First edition; No. 71 | 6  | 5  |
| Katon        | 86 | Illustration of a Poem by Gon-Chūnagon Sadaiye: Smoke from a salt kiln streaming above men building a wood stack; <i>one of the Hundred Poets series</i> ; First edition; No. 97                             | 4  | 15 |
| Higginbottom | 87 | Tōkaidō: Four Views of the half-block set: Shimada, Okabe, Fujieda and Mariko; <i>unsigned</i> (4)   | 1  | 2  |
| Hartmann     | 88 | Narai Hannya, "The Laughing Demon," holding a baby's head in its claws; <i>one of the HYAKU MONOGATARI set of Ghostly Monsters</i> , published 1830  |    | 10 |
| do           | 89 | Kohatsu Koheiji: The Spectre at the bed side, with its claws resting on a red scarf; <i>one of the HYAKU MONOGATARI set</i>  |    | 8  |
| do           | 90 | A Blue Print: A Man standing on the rim of a tub washing vegetables; <i>half-block size</i> ; signed ZEN HOKUSAI I-TZU   | 1  | 1  |

## HOKUSAI'S PUPILS.

- 10 91 An Interior Love Scene, and outside the house people heating SAKÉ over burning maple leaves; YOKO-YE; *unsigned, but by SŌJI.—A Blue Print, Bird and Chrysanthemums; two on a block, panel size; signed KATSUSHIKA TAITŌ* (2) *Hartmann*
- 2 2 92 Tōshi Gwafu, "Illustrations of Chinese Poems." Two of the series; *half-block size, printed in blues and pink; signed HOKKEI* (2) *Washou*
- 3 . 93 Ships entering Tempōzan Harbour under a great sun-burst, with cranes flying; YOKO-YE; *one of a set TEMPŌZAN SHŌKEI ICHIRAN, "A Glance at the Scenery of Tempōzan" (Osaka); by GAKUTEI; signed GOGAKU* *Murakami*
- 3 5 94 Orando Furansu ka no Rōkai, "A Tower in France after the Dutch," really the Forum of ancient Rome, a remarkable print made at the time when he was studying European perspective; *full-size, oblong; the title in KANA across the top; unsigned, but by HOKUJIU* *Campbell*

[See Illustration. Plate III.]

## YEISEN (Keisai), 1789-1848.

- 10 95 Takanawa Gyōretsu no zu, "View of a Procession at Takanawa." Triptych. A Women's Procession passing round the shore of the Bay of Yedo, beside the booths; *full-size, upright; signed KEISAI YEISEN* (3) *Hartmann*

## YEISEN AND HIROSHIGE.

*Views from the KISOKAIDŌ series.*

- 16 96 Itabashi no Eki, "Itabashi Station." The road through the village, and a man shoeing a horse; *No. 2, second state; unsigned, but by YEISEN* *Hartmann*
- 3 5 97 Urawa shuku, Asama-yama Embō, "Distant View of Asama mountain from Urawa." In the foreground, a man leading a pack-horse, the mountain smoking; *No. 4, first state; signed YEISEN* *ab*
- 8 98 Ōmiya, Fuji no Enkei, "Distant View of Fuji from Ōmiya." Cherry trees beside the road, and a traveller carried in a KAGO; *No. 5, second state; unsigned, but by YEISEN* *Hartmann*
- 16 99 Ageo shuku, Kamo no yashiro, "The Shintō Temple Kamo at Ageo station." Only the rest houses shown, and peasants winnowing rice by the road side; *No. 6, first state; signed KEISAI* *Fortuna*



- 100 Okegawa shuku, Kōgen no kei, "View of the Open Common, Okegawa station." In the house on the left a man lighting his pipe at the stove; No. 7, second state; unsigned, but by YEISEN 18  
Fortuna
- 101 Kōnosu Fuki-age Fuji Embō, "Distant View of the 'Blown-up' Fuji from Kōnosu." The mountain white, travellers passing along a path through rice fields; No. 8, second state; unsigned, but by YEISEN 12  
Hartmann
- 102 Kumagai, Ha'chō tsutsumi, "The Eight chō Embankment at Kumagai," with a horse feeding from a nose bag outside a rest house; No. 9, second state; unsigned, but by YEISEN 5  
do
- 103 Kuragano shuku, Karasu-gawa no zu, "View of the Karasu River at Kuragano station," with naked children playing in a backwater; No. 13, second state; unsigned, but by YEISEN 15  
do
- 104 Takasaki: A Man bowing to two travellers in the foreground, and a rival tea-house runner rushing up in the rear; No. 14, First edition; signed HIROSHIGE 2 2  
Whishaw
- 105 Sakamoto: The Village Street, with central watercourse, at the foot of a high hill; No. 18, second state; unsigned, but by YEISEN 5  
Hartmann
- 106 Katsukake eki, Hiratsuka, Hara ame naka no Kei, "Rain on Hiratsuka Moor, Katsukake Station." Pack oxen and peasants in the rain, and gusts of wind blowing the leaves off the trees; No. 20, first state; signed YEISEN 2 5  
Bosworth
- 107 Iwamurata: Blind Masseurs fighting; No. 23, first state; signed KEISAI 5  
Hartmann
- 108 Shionada: A Rest House under a tree by the Chikuma river, with semi-nude peasants inside and approaching; No. 24, First edition; signed HIROSHIGE 2  
Yugaskis
- 109 Yawata: Peasants crossing a plank bridge over a narrow stream in the foreground; No. 25, First edition; signed HIROSHIGE 1 6  
do
- 110 Shimo-no-suwa: Guests in the house taking refreshment, and at the side a man in the hot bath of the establishment; No. 30, First edition; signed HIROSHIGE 1 1  
Bosworth
- 111 Motoyama: Men warming themselves by a fire under a tree that has been blown down across the road; No. 33, First edition; signed HIROSHIGE 1 14  
Yugaskis

- 5  
112 **Narai Shuku, Meisan mise no zu**, "View of the Famous Products Shop at Narai station." The Souvenir Tea-house where box-wood combs were made and sold, in the Torii pass; No. 35, third state; unsigned, but by YEISEN *Hartmann*
- 1  
113 **Yabuhara, Torii tōge**, "The Torii pass, Yabuhara." Two travellers seated admiring the scenery, and two faggot gatherers laden with wood; No. 36, first state; signed YEISEN *Kato*
- 5  
114 **Mitono**: A Woman and Child passing through a field of SUZUKI grass towards a temple on a hill-side; No. 42, a late issue; signed HIROSHIGE *Hartmann*
- 16  
115 **Nakatsugawa**: The Willow-tree version, the entirely altered block called the second state, but a late issue of that, without the trade mark of ISEI-Ri; No. 46; signed HIROSHIGE *Fortuna*
- 5  
117 **Mitake**: View of the Tea-house at the top of the pass, with the peaks of Ontake in the dim distance; in the foreground a woman washing vegetables; No. 50, a late issue; signed HIROSHIGE *Hartmann*
- 110  
118 **Kanō**: A DAIMYŌ'S Procession coming through the village from the castle of Nagai Hizen no Kami; No. 54, First edition; signed HIROSHIGE *Higginbottom*
- 114  
119 **Echigawa**: People crossing the trestle bridge over the almost dried bed of the Echi river, and a woman leading an ox in the foreground; No. 66, First edition; signed HIROSHIGE *Legaskis*

## HIROSHIGE (Ichiryūsai), 1797-1858.

*The First TŌKAIDŌ, with a few impressions showing various states; all full size, oblong; signed HIROSHIGE.*

- 12  
120 **Nihon Bashi**: second and third states without the cloud, but with bridge front open, and the same filled with people; No. 1 *Hartmann*
- 16  
121 **Shinagawa**: two states, first short procession, and second with added figures and other alterations; No. 2 *Blime*
- 2 2  
122 **Kawasaki**: two states, first, with a man on the raft, and boatman on the ferry looking to the right, and second, no man on the raft, and boatman looking to the left; No. 3 *Kato*
- 16  
123 **Kanagawa**: two states, first with the cloud on the left, and second with the cloud on the right and other alterations; No. 4 *Campbell*
- 5  
124 **Hodogaya**: only state, but changed colouring; No. 5 *Hartmann*

<i>Yuegasaki</i> 125	Totsuka : first state ; No. 6	1	18
<i>do</i> 126	Fujisawa : only state ; No. 7		18
<i>Hartman</i> 127	Hiratsuka : only state ; No. 8		10
<i>Blunt</i> 128	Ōiso : only state ; No. 9		16
<i>Yuegasaki</i> 129	Odawara : first state ; No. 10	1	12
<i>Kato</i> 130	Hakone : only state ; No. 11	1	.
<i>Fortuna</i> 131	Mishima : first state ; No. 12	1	1
<i>Yuegasaki</i> 132	Numazu : only state ; No. 13	2	2
<i>do</i> 133	Hara : only state ; No. 14		18
			16
<i>Higginbottom</i> 134	Yoshiwara : first state ; No. 15		
<i>Kato</i> 135	Kambara : only state ; No. 16	2	.
<i>Yuegasaki</i> 136	Yui : only state ; No. 17	2	2
<i>Hartman</i> 137	Okitsu : only state ; No. 18		10
<i>Fortuna</i> 138	Ejiri : only state ; No. 19	1	16
<i>Yuegasaki</i> 139	Fuchū : only state ; No. 20	1	2
<i>Hartman</i> 140	Mariko : second state ; No. 21		5
<i>Blunt</i> 141	Okabe : first state ; No. 22		18
<i>Hartman</i> 142	Fujieda : only state, well graded ; No. 23		5
<i>Yuegasaki</i> 143	Shimada : only state ; No. 24		18
<i>Hartman</i> 144	Kanaya : only state ; No. 25		5
<i>do</i> 145	Nissaka : only state ; No. 26		8
			5
<i>Fortuna</i> 146	Kakegawa : only state ; No. 27		16
<i>Yuegasaki</i> 147	Fukuroi : only state ; No. 28		
<i>do</i> 148	Mitsuke : only state ; No. 29	2	2
			8
<i>Hartman</i> 149	Hamamatsu : only state ; No. 30		
<i>Whishaw</i> 150	Maizaka : only state ; No. 31	1	6
<i>Fortuna</i> 151	Arai : only state ; No. 32	1	.
<i>do</i> 152	Shirasuka : only state ; No. 33	1	8
<i>Hartman</i> 153	Futagawa : only state ; No. 34		5
<i>Whishaw</i> 154	Yoshida : only state ; No. 35	2	8



- 18 155 Goyu : first state; No. 36 *Fortuna*  
 16 156 Akasaka : only state; No. 37 *Tuegasakis*  
 18 157 Fujikawa : only state; No. 38 *Fortuna*  
 14 158 Okazaki : only state; No. 39 *Hartmann*  
 16 159 Chiryū : without the whale-backed hill; No. 40 *Fortuna*  
 12 160 Narumi : only state; No. 41 *Hartmann*  
 12 161 Miya : only state, but late issue; No. 42 *do*  
 18 162 Kuwana : first state; No. 43 *Kato*  
 16 163 Yokkaichi : second state; No. 44 *Fortuna*  
 8 164 Ishiyakushi : only state; No. 45 *Hartmann*  
 2 18 165 Shōno : first state; No. 46 *Tuegasakis*  
 2 2 166 Kameyama : only state; No. 47 *do*  
 5 167 Seki : only state; No. 48 *Hartmann*  
 8 168 Saka no shita : only state; No. 49 *do*  
 14 169 Tsuchiyama : first state; No. 50 *do*  
 16 170 Minakuchi : only state; No. 51 *Tuegasakis*  
 1 171 Ishibe : only state; No. 52 *Blunt*  
 5 172 Kusatsu : only state; No. 53 *Hartmann*  
 8 173 Ōtsu : second state; No. 54 *do*  
 1 1 174 Kyōto : only state; No. 55 *Fortuna*

YOSHITORA (Ichimōsai), worked c. 1830-1867.

- 175 Yoshiwara Nihon tsutsumi Yau, "Night rain, Nihon Em-  
 bankment Yoshiwara," one of an oblong set TŌTO MEISHO HAKKEI;  
 signed YOSHITORA and dated Tiger 4 = 1854

\* \* From the Hayashi collection, and reproduced in the catalogue.

# ŌSAKA SCHOOL.

- 176 Uchu, "In the rain." A Man in a boat under a bridge, *Hartmann*  
*half-block set of NANIWA HYAK'KEI*, "One hundred Views of  
 Osaka"; signed YOSHIYUKI. — Momotaro throwing the devil  
 AKANDŌJI; HOSO-YE; unsigned (2)  
 177 Iwai Yeisaburō as Yōkihi the concubine of the Emperor Genshō,  
 bust portrait in a circle; signed SHUNKŌSAI HOKUYEI

## SUGAKUDŌ, c. 1860.

- 178 **Ruribitake and Shūkaidō**, A Variegated Warbler, and Begonia Evansiana.—**Niwatori and Ebi-ichigo**, A Pair of Domestic Fowls, and ripe strawberries.—**Tsugumi and Endō**, A fledgling Blackbird and Pea, *Pisum sativum*; from IKI UTSUSHI SHI-JŪ-HACHI TAKA, "Exact likenesses from life of 48 Hawks" (i.e. birds), 1859; *signed* SUGAKUDŌ (3)

KIYOCHIKA (Kobayashi), *worked c. 1875-1890.*

- 179 **Ryōgoku Hanabi no zu**: "Fireworks at Ryōgoku." A wonderful scene looking down the Sumida river between the boats that crowd its surface, to the great yellow glare thrown into a circle against the dark sky; *full-size oblong*; *signed* KOBAYASHI K. KYOCHIKA, and dated 1880

[See Illustration. Plate III.]

- 180 **Asakusa bashi, Uchu no Kei**: "Scenery of the Asakusa bridge in Rain." A fine night scene with JINRIKSHAS dashing along and the lights from the lamps reflected in the flooded roads under a dark sky; *full-size oblong*; *unsigned*; dated 1881

## BOOK ILLUSTRATIONS.

- 181 **Bunsei**: A Village beside water; *one of a set* KANAN HASSHU, "Eight Views of Kanan" Province; *signed* BUNSEI (KITA).—**Peonies** from a book of Flowers copied from the Chinese; *unsigned* (2)

- 182 **Shigemasa**: "Eight single pages from YEHON MUSHA WARAJI "In the Sandals of Warriors, Illustrated"; and two pages from a book by GAKUTEI; *on one sheet* (9)

## SURIMONO.

- 183 **Shunman**: WILD ROSES, *sealed* SHUNMAN.—THE SIX POETS, treated in comic style; *unsigned*.—COURT LADIES drawing along a book cabinet; *sealed* SHUNMAN.—A LADY, on a horse led by a woman on her way to a temple, with a GAKU for presentation; *sealed* SHUNMAN (4)

- 184 **Shunman**: FUTAMI GA URA on New Year's Morn; *signed* SHŌZADŌ KUBO SHUNMAN.—A MAN ON A HORSE ascending a temple stairway; *signed* SHŌZADŌ.—COURT LADIES out for young pines; *signed* SHŌZADŌ.—A PLEASURE BARGE towed by a rowing boat; *signed* SHŌZADŌ.—A BELL and Ōsaka Surimono beside it; *signed* SHŌZADŌ (5)

- 185 Hokkei: URUOI "Prosperity," men hauling in a seine on the sea shore; *one of a set* KOGENTEI, "Ancient Words."—THREE COURT LADIES playing a game with shells.—A WAVE breaking on a rock.—MIYAJIMA, View on a fan leaf, and a poet and poem in a square; *the last two unsigned* (4) *Fortuna*
- 186 Shigenobu: A COURT LADY on a balcony.—A YOSHIWARA BELLE and a cart with a cherry tree in a basket.—A TEA HOUSE WAITRESS with a cup of tea.—A COURTEZAN seated with a TANZAKU; *all signed* YANAGAWA *but the last* (4) *do*
- 187 Shigenobu II: A NEW YEAR FEAST: A Man pouring out chrysanthemum dew SAKÉ and a woman before a tray of cakes.—A WOMAN AND INFANT and a page boy at the entrance to a temple; *both signed* THE SECOND YANAGAWA SHIGENOBU.—Sōshin: AKECHI SAMANOSUKE crossing Lake Biwa on horseback.—KATŌ KIYOMASA killing a tiger; *both signed* SŌSHIN (4) *Kato*
- 188 Utagawa School: A SLACK ROPE DANCER performing; *signed* IPPŌSAI KUNIASU.—A COURT LADY with a fan; *signed* GOTOTEI KUNISADA.—A COURT LADY with shells for KAI AWASE; *sealed* KUNINAO.—A MONKEY PERFORMANCE on a ferry boat; *signed* KOSŌYEN KUNINAO (4) *Smith L.*
- 189 Yeisen: A BOY WITH A SOROBAN learning its use.—A WOMAN AND CHILD, and another woman carrying a MOCHI-BANA flower over her shoulder in front of a stall; *both signed* KEISAI.—A WOMAN with a roll of silk looking out of a window at a fire-wood seller with a laden horse; *unsigned*; and three small ones on two mounts; *signed* YEISEN (5) *do*
- 190 Various: Koshin presenting the Emperor's present to a SENNIN playing the flute on a bull; *signed* KWAZAN.—A HAIR PIN in a lacquer box and other toilet articles; *signed* HŌRAI YEISHIN.—AN ACTOR as an OIRAN with flying geese above; *signed* KUNYOSHI; and four reprints by HOKUSAI and KOKKEI (7) *Geigas k.*

## DRAWINGS.

- 191 Hokusai: Three sheets of Sketches of the MANGWA type in black and white, on paper; *unsigned* (3) *Sulac*
- 192 Koryūsai: A Cock on a Drum, the emblem of peace for a Festival Procession; *unsigned* (4) *Kato*
- 193 Hokusai: Yojo stabbing the outer robe of the enemy of his former lord; *unsigned*; and a Bird on a pine branch; *unsigned*, KANŌ SCHOOL (2) *Fortuna*
- 194 Zeshin: A lacquer Drawing of a small bird of the Finch type, on a bough of maple; *signed* ZESHIN (4) *Maggs*

- 195 *Unknown*: A MAKIMONO of Hobgoblins, in colours on paper; *unsigned* 10  
*Cartoon*
- 196 *Kakemono*: A Cock, Hen and Chickens by bamboo, in colours on silk; *unsigned* 15  
*do*
- 198 *Kakemono*: A Procession of Insects carrying prisoner a moth in a cage, in colours on silk in the style of Hōyen; *signed* NAKAYAMA YOSHITSUGU 1 1  
*do*
- 199 *Embroidered Kakemono*: Marmosets and Vines with painted rocks, in colours on silk 10  
*do*

## BOOKS.

- 200 *Masayoshi*: SANSUI RYAKU GWA-SHIKI, "An Epitome of the Rules for drawing Landscapes," 1 vol. in colours, *Yedo*, First Edition, 1800.—*Sadatoshi*: YEHON HITSU Yō, "Useful book for drawing Pictures," 3 vol. *Kyōto*, black and white; *without date*; *signed* NAKAJI UNYU SADATOSHI (4) 5  
*do*
- 201 *Hokusai*: FUGAKU HYAK'KEI, "100 Views of Fuji," 3 vol. in black and grey, *Yedo*, Edition of 1875; *in case* (4) 1  
*do*



422-19-6





## SECOND DAY'S SALE.

### Another Property.

#### JAPANESE COLOUR PRINTS.

TOSHINOBU (Okumura), c. 1745-1763.

- LOT  
202 Yarō Fū, "A Handsome Young Man." An Actor standing facing to the right; *the right-hand sheet of a set of three*; HOSO-YE, URUSHI-YE; signed YAMATO GWA-KŌ OKUMURA TOSHINOBU *Harunobu*

MITSUNOBU (Shimizu), c. 1740.

- 203 Beauties of the Three Towns: In the rear an OIRAN of Yedo knocking out her pipe, and in front of her on the right, one from Kyōto, and on the left another from Ōsaka; HOSO-YE, URUSHI-YE; signed SHIMIZU MITSUNOBU *Murakami*

\* \* Exceedingly rare.

FUJINOBU (Yamamoto), c. 1750-1770.

- 204 Ichimura Kamizō as Soga no Gorō dancing and waving his sword and a great SAKÉ cup; HOSO-YE, printed in BENI and green; signed YAMAMOTO FUJINOBU *Brooper*

- 205 Hashirakake: A Travelling Dealer in ladies' combs, hair-pins, etc. standing outside the railed window of a house in conversation with a young woman inside; *in four colours*; signed FUJINOBU *Murakami*

\* \* Work by this pupil of Harunobu is very rare.

KORYŪSAI (Isoda), 1720-c. 1782.

- 206 Three Women of Tama-ya seated in a group; *one of the illustrations from SEIRŌ TOKIWA NISHIKI*, "Ever-fresh Brocades of the Tea-houses"; *half-block size*; unsigned *Togasaki*

MASUNOBU (Tanaka), *worked c. 1754-1771.*

- 207 Hashirakake: A Girl holding an umpire's fan, standing on the right shoulder of Hotei, who is seated beside his sack; *signed MASUNOBU*

1 10

## SHUNSHŌ (Katsukawa), 1724-1792.

- 208 Onogawa Kisaburō, a famous wrestler of the eastern side of Yedo, passing to the left, attended by his servant; *on a pale blue ground; full size, upright; signed SHUNSHŌ*

1 10

TOYOMASA (Ishikawa), *worked c. 1770-1780.*

- 209 Saru, "Monkey." A Youth seated directing the performance of two monkeys, one as SAMBASO and the other as a SHISHI-MAI dancer, with three musicians, and children looking on; *one of a set JŪ-NI-SHI, "The Twelve Horary Signs"; a half-block print; signed ISHIKAWA TOYOMASA*

14

## KIYOMITSU (Torii), 1735-1785.

- 210 Arashi Sankatsu as Koharu, a female fan-seller walking, with five boxes of her wares on her right shoulder; *HOSO-YE in BENI and green; signed TORII KIYOMITSU*

4 15

## SEKIGA (Kinchōdō), c. 1770.

- 211 Yamashita Handayu as a Woman dancing, with a coiled wreath of smoke above her head; *HOSO-YE; signed SEKIGA*

3 3

## SHŌYŪ, c. 1780.

- 212 Eighth Month: A Woman and three male children in an upper room with open SHŌJI and balcony outside, one of the children gazing up at the moon, an elder brother with a branch of persimmon, and a little one leaning over him; *a half-block print; one of a set JŪNI KA GETSU, "The Twelve Months"; signed SHŌYŪ*

1 2

## SOBAI, c. 1790.

- 213 Hashirakake: SHŌKI in a storm, with KAMINARI SAN above him in black rolling clouds, his drums dropped on the ground; *in black and grey, slightly tinted; signed SOBAI in a SAKÉ cup*

1 12

- 214 Hashirakake: KANZAN AND JITTOKU, an UKIYO analogue in Chinese style. Two Boys, one in an upper room hanging out a scroll of paper, and the other below dancing about and hoisting up a broom to the scroll; *signed SŌBAI*

\* \* Work by this artist, of whom nothing is known, is very rare, and this latter item has not before come under observation.

## UCHIMASA, c. 1770.

- 215 Hashirakake: A Youth and a Girl in a boat on an iris pool, she standing holding a bamboo pole, he seated in front of her at the prow; *unsigned, but described by Hayashi as by Uchimasa, said to have been a pupil of Harunobu*

\* \* Very rare.

## SHARAKU (Tōshūsai), worked c. 1790-1795.

- 216 Matsumoto Yonesaburō as Okaru in the drama Chūshingura, half-length portrait turned to the right with head slightly to the left, holding a pipe; *on a silver ground; full size, upright; signed TŌSHŪSAI SHARAKU*

\* \* In good condition.

## YEISHIN (Hosoda), c. 1800.

- 217 Half-length Portrait of a Young Man with a hawk on his wrist; *full size, upright; signed CHŌENSAI YEISHIN*

## YEISUI (Hosoda), c. 1810.

- 218 Shizuka on Parade passing to the right, with a KAMURO on each side, at the New Year Festival; *full-size upright; one of a set of THE SEVEN GODS OF GOOD FORTUNE represented by Women; signed YEISUI*

## SHŪCHŌ (Tamagawa), worked c. 1790-1800.

- 219 Making Dango: A Woman seated making little rice dumplings by rolling them in her hand; *full-size upright; one of a set SHIKI KODOMO ASOBI, "Pleasures of Children of the Four Seasons"; signed TAMAGAWA SHŪCHŌ*

## RYŪKOKU (Shunkyōsai), c. 1800.

- 220 Hashirakake: A GEISHA going to an engagement, in the rain, with a youth beside her holding up an umbrella and carrying her SAMISEN box; *signed SHUNKYŌSAI RYŪKOKU*

## SHUNKO (Tsutsui, Kichōsai), c. 1800.

- 221 Hashirakake : Shōki standing facing to the right, sword by side, in a peculiar combination of colours : red, pink, brown and slate ;  
*signed SHUNKO*

*Guegas his*

1 12

\* \* A pupil of Shunyei ; work rare.

## HOKUSAI (Katsushika), 1760-1849.

- 222 New Year's Day at the House of the Fan. Pentptych. On the right are the cooking stoves with men seeing to the fires, and one pausing to bandy jokes with one of the women, who is answering by her fingers ; on the background of the second sheet is the great HO-HO bird, painted by Utamaro, in a recess ; on the fourth sheet is the house shrine, and below it men are engaged in feats of strength trying to pull fingers apart ; on the fifth sheet is the entrance chamber and staircase ; and roaming over the whole space the women of the house and their attendants in holiday costume ; *full-size upright ; signed KATSUSHIKA HOKUSAI, the first name in KATAKANA* c. 1810. (5)

*Scavell*

4 15

\* \* De Goncourt devotes a whole page to the description of this fine print.

## After SESSHŪ.

- 223 Gama Sennin dancing and tempting his lame toad to jump by holding a stalk of bamboo grass above him, MOSO-YE in pink and green with a grey wash ; *probably by an artist of the Kitao School, but unsigned*

*Cash*

15

## SEKKEISAI (Okamoto), c. 1830.

- 224 Nakayama Sharyū in male character as Yasojima Kichihei standing in checkered dress, holding up his skirt ; MOSO-YE ; *signed OKAMOTO SEKKEISAI KORYO GWA-SU, "This has drawn"*

*Murakami*

1

\* \* Probably an Ōsaka artist who has not come under observation.

## KUNISADA (Utagawa), 1786-1864.

- 225 Kanjin Ō Sumo Kōgyō no zu : "View of an important part of the Great Wrestling Match" between Hide no Yama on the right, and Koyanagi on the left, the two in the DOHYŌ-EA commencing the struggle, the Umpire Kimura Shonosuke in the rear on the left, wrestlers seated around the stage and a great concourse of people all round on the floor and in galleries in the open air ; triptych ; *full-size upright ; signed ICHİYŌSAT TOYOKUNI, "to order"* (3)

*Karomann*

5



## KIYOMINE (Torii), 1788-1869.

- 226 A Woman Robing, standing sideways in front of a mirror on a stand, she is pulling her SHIKAKE over her shoulders; *full-size Cotton upright; one of a set TŌSEI BIJIN ONNA HINAGATA, "Designs for Beautiful Women of the present day"; signed TORII Kiyomine*

## HIROSHIGE (Ichiryūsai), 1797-1858.

- 227 Matsu ni Inko: "Macaw on Pine." A red Bird with green and blue wings, on a pale green wash ground; *one of the large size KWA-CHO panels; signed HIROSHIGE; sealed YŪSAI. A late issue*

## HOKUSHŪ (Shunkōsai), worked c. 1808-1852.

- 228 Yoshizawa Hakō as a woman dancing under a branch of a plum tree, holding a pair of drum sticks; *HOSO-YE; signed SHUNKŌ with KAKAHAN of pine needles*

## NAGAHIDE (Nakamura), 1804-1854.

- 229 Hashirakake: A Court Lady standing under a reed blind, and a dog at her feet; *signed YŪRAKU*
- 230 Arashi Kichisaburō III of Ōsaka, as Kumagai Jirō (Naokane) in the play SUMA NO MIYAKO GEMPEI TSUTSUJI, "The Azaleas of the Minamoto and Wild Ducks of the Taira at Suma"; the warrior standing holding a war fan at the back of his head; *HOSO-YE; unsigned*

## KŌKAN (Shiba), 1747-1818.

- 231 Hiro-o oyaji Cha-ya: "The Old Father's Tea-house at Hiro-o." A coloured copper-plate engraving in Dutch style, of a hill side with a plain booth on the left where people are seated, and a view of Fuji in the distance; *oblong; signed NIHON SOSEI SHIBA KŌKAN, and dated TEMMEI, Dragon = 1784, 4th Month*

## YOSHIKAZU (Ichikawa), worked c. 1830-1867.

- 232 America Shū no uchi, Washington Fu no Kei, "View of the Capital Washington in the Country of America," a blue triptych. On the right a building with two spires, ladies with crinolines, and men fishing; in the centre a square block building with

LOT 232—*continued.*

a weather vane, two women without hats, one carrying a water-jar on her shoulder, and others; and on the left a Spanish muleteer with a laden mule and another man seated; beside the title is DŌHAN NO UTSUSHI, "Copied from copper-plate"; *full size, upright; signed* ICHIKAWA YOSHIKAZU *and dated* Cock 10 = 10th month, 1861 (3)

## NAGASAKI PRINTS.

- 233 **Foreign People:** A Turkish Man weighing tusks; a Dutch Official; a Negro Sailor; a Chinese Lady; and a Chinese Man holding a rooster, inset a Chinese junk in full sail; *panel form; unsigned; published by* YAMATO-YA *of* Nagasaki (5)

## The Property of Sir Frank Swettenham, K.C.M.G.

## TORII SCHOOL.

- 234 **An Actor** as a wig-seller of the HŌEI period, carrying a roofed box on his back hung round with various kinds of wigs; HOSO-YE, URUSHI-YE; *unsigned*

## TOYONOBU (Ishikawa), 1711-1785.

- 235 **Lovers and Eavesdroppers:** An interior of two apartments, in one a girl and a man struggling for the possession of a letter, and in the other, one girl about to bang the other with a broom, while a third, pointing to the other apartment, enjoins silence; *extra large size, oblong, 17 in. by 11½ in., printed in pink and slaty blue; signed* ISHIKAWA SHŪHA

## TOYOMASA (Ishikawa), worked c. 1770-1780.

- 236 **The Sign of the Goat:** Two Goats between groups of children in the moonlight, one bringing them food, and the other pushing one away; *medium size, almost square; one of the set* JŪ-NI-SHI, "The Twelve Signs"; *signed* ISHIKAWA TOYOMASA

## HARUNOBU (Suzuki), d. 1770.

- 3 5  
237 **Boys Wrestling**: A party of five in a field with a high bank, two engaged in contest, one as an umpire with a fan, and two as spectators; *large size, almost square, without text; some of the boys in flesh tint and bodies in relief by gaufrage; signed SUZUKI HARUNOBU* *Kato*

\* \* In fine condition.

- 4 3  
238 **Hangonkō**, "The Spirit returning in incense smoke." An analogue of the story of Miura-ya Takao, a woman kneeling beside her bed burning a letter in a brazier, and the figure of her lover appearing in the smoke against a screen; *large size, almost square, without text; signed HARUNOBU* *Teegaskis*

- 9  
239 **The Second Month. Night Scene**, a young man standing on a fence breaking off a branch of plum-blossom for his lady-love who is leaning on a garden lantern, the whole background black. Moonlight is suggested by the light on the figures and stream, but without shadows; *large size, almost square; one of a set* *Teegaskis*  
FŪZOKU SHIKI KASEN, "Social Customs of the Four Seasons"; published 1770; signed HARUNOBU

## UNCERTAIN.

- 1 1  
240 **Hashirakake**: Daikoku with sack and mallet, standing on bales of rice, with a DAIKON before them; *unsigned, probably by KORYŪSAI* *Hartman*

## KIYONAGA (Torii), 1752-1813.

- 4 3  
241 **Two Court Ladies** on the balcony of a house, with reed blinds partly drawn up, one standing, the other kneeling, looking out upon a landscape of hills with cherry and pine trees peeping up through a low-lying mist; *full size, upright; signed KIYONAGA* *Murakami*

- 18  
242 **Summer Evening**, Diptych: A Noble's House and garden, with cherry-trees and iris in bloom; a party of women leaving the house carrying refreshments and a SAMISEN for a little pleasure in the garden, and others about to follow; *full size, upright; signed KIYONAGA; framed* *do*

\* \* A charming print, in fine condition.

- 1 18  
243 **The Tanabata Festival**: A group of six children variously engaged, cleaning ink slabs, etc.; *full size, upright; one of the set* *Blunt*  
KOTAKARA GOSETSU ASOBI, "Children's amusements at the Five Festivals"; signed KIYONAGA

## SHUNCHŌ (Katsugawa), worked c. 1770-1790.

- 244 **Ladies in the Country**: A group of three under a blossoming cherry-tree beside one of the famous ponds, one stooping to pick some red flowers growing in the grass, with her face turned towards another who is bending forward, the third looking backwards; *full size, upright*; signed SHUNCHŌ, sealed CHŪRIN
- \* \* One of the delightfully bright scenes of his best period.

13 10

## SHIGEMASA (Kitao), 1739-1820.

- 245 **A Harugoma Dancer**, with horse head-dress and a fan dancing to the music of two other men, before two boys standing beside a KADOMATSU; YOKO-YE; *a double-page illustration from a book of poems*; signed KITAO KŌSUISAI

10

## UTAMARO (Kitagawa).

- 246 **Okita of Naniwa-ya**: Bust portrait of a little Beauty who was a great favourite of the artist, looking to her right, on a pale yellow ground; *medium size, almost square*; signed UTAMARO
- \* \* Very fine. From the Hayashi collection.

7

- 247 **A full-size upright diptych Surimono**, congratulating one Shū-rakusai of Suruga chō, Nichōme, Yedo, on becoming a member of a KYŌKA (comic poetry) Club, with three poems by Yomo no Akara, Sumuru Hikaru (the poet name of the artist Ippitsusai Bunchō), and Yadoya Meshimori, a celebrated writer of the day, all dealing with the beauties of Tago no Ura and Mio no Matsubara. The picture is that of a family party travelling, the father and mother in KAGO, the younger women and attendants on foot; they have arrived at Tago no Ura and are pausing on the beach where Mio no Matsubara may be seen in the middle distance on the left, the peninsular of Izu stretching across the Bay of Suruga in the background, and a white Fuji behind it; signed UTAMARO; *publisher's sign of TSUTA-YA JŪZABRŌ*; framed

28

\* \* Early work, a splendid composition and rare, not recorded by Kurth.

- 248 **Gutarabei**, "Stupid one." Half-length figure of a girl who has risen with her hair awry, holding things for cleaning her teeth; *full size, upright*; one of a series KYŌKUN OYA NO MEGANE, "Moral teaching (as seen through) the spectacles of Parents," with description of her character; signed UTAMARO

5

- 249 **Fudekashi mono**, "The Blundering one." Half-length figure of a woman trying to burn away with MOXA the name of a former lover tattooed on her right arm; *one of the same series as the foregoing*; with description of her character; signed UTAMARO

4 10



- 5 10 250 Bakuren, "The Spoiled one." Half-length figure of a girl with bare arms and bosom, holding a glass of drink up to her mouth and a crab in her left hand, the glass printed in mica; *one of the same set as the foregoing*; with description of her character; signed UTAMARO *Murata*

- 6 5 251 Picking Persimmon. Right-hand and centre sheet of a triptych. A garden scene, with a rustic gate in the centre of the fence, across the background; on the left a man is standing on the fence handing down a branch of ripe fruit to three ladies who stand below; on the right one woman is holding down a branch while another, seated on her shoulder, is plucking the fruit, and a woman kneeling is pulling the fruit off the broken branches and putting it in a basket; *full size, upright*; signed UTAMARO; *framed* *Kato*
- \* \* A magnificent design, a perfect riot of colour, and in good condition. Kurth does not mention this triptych.

## YEISHI (Hosoda), c. 1746-1829.

- 8 8 252 The Good and Evil Influences. Triptych. A Scene in the House of the Pine in the Yoshiwara, women receiving and entertaining guests, while mingling among the company assembled are a number of tiny figures, some clothed, others nude to the waist, with characters for faces: ZEN "Virtue" and AKU "Vice," some urging the company on to excesses, and others endeavouring to restrain; the names of the women from right to left are Miyagawa, Kisegawa, Matsukaze, Seiyama, Kawanoto, Kawasumi, and Ukifune; seated on the centre sheet the female Geisha Atsubana, and on the left sheet the male Geisha Ogie Tokiechi; *full size, upright*; signed YEISHI *Yugasaki*
- \* \* A fine composition, with ample margins for joining up.

- 4 253 A Tokugawa Princess Viewing Cherry Blossom, right and centre sheets of a triptych. The Lady seated in her carriage handing a poem she has written to one of her ladies-in-waiting, who is squatting holding a fan to receive it, while another opposite holds the water-pot for the ink; four other attendants stand by the carriage, two in animated conversation in the rear; *full size, upright*; signed YEISHI *Murakami*
- \* \* In fine condition.

- 20 254 Shichi Kenjin Ryaku Bijin Shinzō Soroi, "A series of Beautiful Women and SHINZŌ, an epitome of the Seven Sages" (of the Bamboo Grove). Heptaptych. On each sheet an OIRAN and a SHINZŌ, with a screen painted with bamboo in the background, on a pale yellow ground; Sheet 1 Miyagawa of Matsubaya *do*

Lot 254—*continued.*

playing the KOTO; 2. Momiji of Echizen-ya sitting by a brazier; 3. Shinoura of Tsuru-ya holding a doll; 4. Kumegawa of Ōgi-ya folding a written scroll; 5. Hanasaki of Daimonji-ya opening a letter with a hair pin; 6. Tokiuta of Chōji-ya looking at a picture book; and 7. Mitsuhiro of Hiōgo-ya playing a SAMISEN with a hair pin in lieu of a plectrum; *full-size, upright; each sheet signed YEISHI* (7)

- 255 **Ebb-Tide.** One Sheet of a Triptych. A Woman leading a little boy to the left, and a woman with a book, accompanied by a little girl, passing to the right; in the distance, on the shore of Yedo Bay, people gathering shell fish; *full-size, upright; signed YEISHI*

- 256 **The Koto:** A Lady seated on a figured rug in front of a reed blind playing the KOTO; *on a pale yellow ground; full-size, upright; one of a set FŪZOKU RYAKU ROKU GEI, "An Epitome of Customs: The Six Polite Accomplishments"; signed YEISHI*

\* \* A good copy.

**GOKYŌ (Hosoda), c. 1795.**

- 257 **Komurasaki of Tama-ya** on parade at the New Year Festival, with her KAMURO behind, and a SHINZŌ at her side, and a man in a black hood ogling the SHINZŌ; *full-size, upright; signed YEISHI's PUPIL GOKYŌ; framed*

**TOYOHIRO (Utagawa), 1763-1830.**

- 258 **Gaku dōji, "A Boy Musician."** Half-length figure of a man beside a horse's head, and the bust only of a man with a KOTO on his shoulder; *full-size, upright; one of a set RYŪKYŪ JIN, "Loochoo Men"; signed TOYOHIRO*

**TOYOKUNI (Utagawa), 1769-1825.**

- 259 **Miyado no Suehiro-ya, "The Fan-shop of Miyado."** Left-hand Sheet of a Triptych. A Woman beating the paper leaves into shape, a woman accountant resting on her abacus, and a page boy; *full-size, upright; signed TOYOKUNI*

- 260 **Yamashiro, Ide Tamagawa:** A Man carrying a lady on his back through the stream, and her maid walking beside her, the banks lined with yellow wild roses; *large size, almost square; signed TOYOKUNI*

## HIROSHIGE (Ichiryūsai), 1797-1858.

- 1 18 261 Saruwaka chō, Yoru Shibai, "Theatres by Night, Saruwaka Street, Yedo." Moonlight scene, the people casting shadows; *one of the set* MEISHO YEDO HYAKKEI; signed HIROSHIGE; first state, with large moon *Kato*

## CHINESE.

- 262 A Chūan: A Panoramic Landscape of mountains, lakes and villages; *in colours on silk*; signed SHĒN CHĒNG-CHI; in box (2) *Passed*

## FRAMED JAPANESE PRINTS.

## The Property of Miss Gillion.

- 4 13 263 Koryūsai: SHIZUKA OF TAMA-YA on one knee, beating a TSUZUMI, and looking at her KAMURO on her left, playing the SAMISEN; *full-size, upright*; *one of the series* HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring-grasses"; signed KORYŪSAI *Margitso*
- 1 12 264 Koryūsai: A LONG-TAILED BIRD on a branch of blossoming plum; *medium size, almost square*; unsigned *Fortuna*
- 1 265 Koryūsai. HASHIRAKAKE: A Girl standing behind a fence in front of a plum tree, holding a kite, and a youth unwinding some string from a bobbin, preparatory to flying it; signed KORYŪSAI *Fortuna*
- 1 8 266 Koryūsai. HASHIRAKAKE: The Letter Reading Scene in the Chūshingura, travestied by a girl taking the place of Yuranosuke, a man on the balcony in place of Okaru, and the spy under the ENGAWA raising the girl's clothes; signed KORYŪSAI *Cooper*
- 1 10 267 Kiyomasa: HINATSURU OF CHŌJI-YA on parade at the New Year, passing to the left, preceded by two SHINZŌ, and two KAMURO in front; *on a pale yellow ground*; *medium size, almost square*; signed KIYONAGA'S SON TORII KIYOMASA *Fortuna*
- \* \* Rare.
- 1 8 268 Shunchō. THE QUARREL: A Man and Woman standing in front of a barred window, through which a flying crow is seen, the woman helping on the man's outer coat; on one side the bed, and on the other a tray of food and a SAKÉ kettle; *medium size, almost square*; signed SHUNCHŌ *Murakami*

- 269 **Utamaro**: TSUKASA OF ŌGI-YA kneeling, arranging a branch of plum-blossom in a porcelain vase; *without background; full-size, upright; one of a series YŪKUN GEISHA HANA AWASE*, "Courtisans and Geisha compared with Flowers"; *signed* UTAMARO 4 16  
*Ephson*
- 270 **Utamaro**: SPRING BLOSSOMS ON THE YOSHINO GAWA. Triptych. On the right, in an open-fronted house the Teikin Hōrai, the Princess Hinadori is seated among her ladies, slightly before an arrangement of dolls for the Hina Matsuri; in the centre, a lady is going down the steps of the ENGAWA towards the river, helped by a maid; on the left, a party of ladies are watching the cherry petals float down the stream, while on the far side Kuganosuke, the secret lover of the princess, with a boy attendant, stands by the bank of the stream to get a glimpse of his loved lady; *full-size, upright; signed* UTAMARO 7 3  
*Blunt*
- 271 **Ryūkoku**: ARIWARA OF TSURU-YA, full-length figure standing beside a flowering chrysanthemum in a shallow pot; *medium size, upright; signed* RYŪKOKU 1 12  
*Higginbottom*
- 272 **Yeishi**: FLOATING CHERRY BLOSSOMS DOWN A STREAM. Triptych. Three groups of Ladies: on the right, one seated facing left; in the centre, one standing holding a Court fan; and on the left, one standing holding a Corean hat in her left hand, and a fan up to her head in her right hand, each with attendants; *full-size, upright; signed* YEISHI; *in three frames* (3) 12 10  
*Rate*
- 273 **Yeishi**: UNDER THE WISTARIA growing over a tea house booth, three women, one seated holding a cup of SAKÉ, one playing the SAMISEN, and one standing smoking; *small size, upright; signed* YEISHI 2  
*Yugaskis*
- 274 **Uncertain**. HASHIRAKAKE: A Woman as a KOMOSŌ standing by a garden fence, and another woman holding a fan looking out from a circular window above; *unsigned* 1 2  
*Cooper*
- 275 **Kiyomine**: A GEISHA on her knees playing a TSUZUMI in front of wind screen under cherry blossom; *full size, upright; signed* TORII KIYOMINE 18  
*Margeson*
- 276 **Hokusai**: JUNGAI SEKISHŌ, "Evening Scene at Jungai." A high wooded hill jutting out into a lake, where two sailing junks are passing to the left; *full size, oblong; one of the set RYŪKYŪ HAKKEI*, "Eight Views of the Loochoo Islands"; *signed* ZEN HOKUSAI I-ITZU 1 2  
*Yugaskis*
- 277 **Hokusai**: AOYAMA ENZA MATSU, "A Cushion under the Pine of Aoyama." The back of Fuji seen from Aoyama, with men picnicing on the hill; *one of The Thirty-six Views, No. 33. First edition* 1 10  
*Cooper*



- 1 16 278 **Hokusai**: ILLUSTRATION OF A POEM BY ARIWARA NO NARIHIRA. Peasants crossing a bridge over the Tatsuta river when maple leaves tint the stream; *one of The Hundred Poets series, No. 17.* First edition *Kato*
- 10 279 **Hokusai**: HOTOTOGISU AND SATSUKI. The Cuckoo flying above red azalea in plentiful blossom; *one of the small set of Birds and Flowers.* Second edition *Hartman*
- 12 280 **Taitō**: SPARROWS AND PLUM BLOSSOM; *one of the false set of KWA-CHŌ attributed to HOKUSAI, and bearing his forged signature* *do*
- 14 281 **Taitō**: A Carp in a swirl of water, from HARIMAZE HAN "various size blocks"; *signed KATSUSHIKA TAITŌ* *do*
- 14 282 **Toyokuni**. HASHIRAKAKE: Minamoto no Kuro Kitsune, or Tadanobu in the guise of a fox man, seeking to recover the skin of his mother, a fox woman, which had been used to cover the TSUZUMI of Shizuka, the lady on the balcony; *signed TOYOKUNI* *do*
- 16 • 283 **Kuniyoshi**. A PAIR OF FAN PRINTS: Busts of Women, each holding a SAMISEN; *signed ICHIYŪSAI KUNIYOSHI* (2) *Lubidge*
- 2 12 284 **Yeizan**. SŌSHI ARAI KOMACHI: A Child washing out some writing and the mother correcting him; *one of a series FŪRYŪ KŌ TAKARA NANA KOMACHI, "Precious Children and the Seven Komachi"; signed YEIZAN; and a full-length Woman; signed KIKUGAWA YEIZAN* (2) *Margolis*
- 16 285 **Yeizan**: TŌTŌ AZUMA BASHI GYORETSU, "Procession on Azuma Bridge, Yedo." Three sheets of a Pentaptych, with a procession of servants of a noble lady; *signed YEIZAN* *Searle*
- 3 286 **Yeizan**: TŌRYŪ O-NIWA-SAKURA, "The Honourable Cherry Garden of the Present Day." Triptych. A group of eight women under cherry trees preparing for a picnic, one cutting up TŌFU, another toasting it, and the others grouped around; *full size, upright; signed YEIZAN* *do*
- 16 287 **Hiroshige**. ARASHIYAMA: A Raft at the foot of the rapids of the Katsura river; *one of the KYŌTŌ MEISHO set; signed HIROSHIGE.* First edition *Kato*
- 1 16 288 **Hiroshige**. YODO-GAWA: A Ferry Boat under the full moon; *one of the KYŌTŌ MEISHO set; signed HIROSHIGE.* First edition *Gettling*
- 1 6 289 **Hiroshige**: TADASU KAWARA NO YŪDACHI, "Thunderstorm at the river bed, Tadasu," and people running for shelter; *one of the KYŌTŌ MEISHO set; signed HIROSHIGE.* A late issue *Kato*

- 290 *Inagaki* **Hiroshige**: ANRYU MACHI, NANIWA-YA NO ZU, "Picture of Naniwa house Anryu Street," Osaka. View of the garden, with the great pine tree; *one of the set* NANIWA MEISHO, "Views of Osaka"; *signed* HIROSHIGE. First edition 18
- 291 *Murakami* **Hiroshige**: HANEDA, RAKUGAN, "Homing Geese at Haneda." Two flights of geese descending to the marshes; *one of the* YEDO KINKŌ HAKKEI set, "Eight Views of the Environs of Yedo"; *signed* HIROSHIGE; *only one poem on the block, signed* NOMIMASU 5 5
- 292 *Gelling* **Hiroshige**: TOKIWA'S FLIGHT with the children of Yoshitomo, snow scene; *one of the set* YOSHITSUNE ICHIDAI-KI, "Biography of Yoshitsune"; *signed* HIROSHIGE. First edition 3 5
- 293 *Kato* **Hiroshige**: THE RONIN CROSSING THE BRIDGE. Night Scene in the Snow; *one of the set* CHŪSHINGURA, *with the* TOMO-YE borders; *signed* HIROSHIGE 1 6
- 294 *Blunt* **Hiroshige**: KAMBARA, *one of the* Tōkaidō Views; No. 16, *only state* 1 6
- 295 *Kato* **Hiroshige**: MITSUKE, *one of the* Tōkaidō Views; No. 29, *only state* 16
- 296 *Fortuna* **Hiroshige**: FUJIKAWA, *one of the* Tōkaidō Views; No. 38, *only state* 16
- 297 *Murakami* **Hiroshige**: SHŌNO, *one of the* Tōkaidō Views; No. 46, *first state* 3 .
- 298 *Gelling* **Hiroshige**: FUYU SUMIDAGAWA NO YUKI, "Snow at Sumidagawa in Winter." A man poleing along a raft in a snow storm; *one of the panel set* SHIKI KŌTO MEISHO, "Yedo Views of the Four Seasons"; *signed* Hiroshige 6 .
- 299 *Fortuna* **Hiroshige**: A BIRD ON WISTARIA, clinging to one of the long tendrils; *one of the panel series published by* KAWA-SEŌ; *signed* HIROSHIGE 16
- \* \* From the Happer collection.
- 300 *Blunt* **Hiroshige**: ENOSHIMA IRIKUCHI, "Entrance to Enoshima," with the Seven ri beach seen at a distance, looking through the TORII; an UCHIWA fan print; *signed* HIROSHIGE; *one of the set* SHOKOKU MEISHO, *published by* DANSENDŌ 16
- \* \* From the Happer collection.
- 301 *Higginbotham* **Hiroshige**: KAKEMONO-YE, The Snow Gorge on the Fuji river; *signed* HIROSHIGE 1 18
- 302 *Blunt* **Hiroshige**: KAKEMONO-YE, A Falcon on the branch of a pine tree, with a red sun above it; *signed* HIROSHIGE 1 10
- 303 *L.* **Hiroshige**: KAKEMONO-YE, A Crane standing on one leg on a pine tree, with a sun behind it; *signed* ICHIRYŪSAI; *sealed* ICHIRYŪSAI 1 16
- D

- 1 12 304 Hiroshige: KÖZUKE, HARIMA SAN SETCHŪ, "Harima Mountain under Snow," and MIMASAKA, YAMABUSHI TANI, "The travelling priest's valley" in a storm of rain and wind; *two of the "Sixty-odd Provinces" series* *Levezaki*
- 1 14 305 Hiroshige: MUSASHI, SUMIDAGAWA YUKI, "Sumida river under snow, *one of the "Sixty-odd Provinces" series*; and SAGAMI-GAWA, Fuji seen from the Sagami river, with a man on a raft on it; *one of the "Thirty-six Views of Yedo"* (2) *6'Brien*
- 2 10 306 Hiroshige: MEISHO YEDO HAKKEI. A Triptych from this series, three women walking beside the Shinobazu Pond; *half-block size*; signed HIROSHIGE, period 1842-45 *Fortuna*  
\* \* Not mentioned by Happer.
- 1 6 307 Hiroshige: GOTENYAMA NO NAGAMI, "Flower Viewing, Gotenyama." Triptych. *One of a series YEDO MEISHO SHIKI NO NAGAME*, "Vistas of the Four Seasons Yedo Views"; *full size, upright*; signed HIROSHIGE *Blunt*  
\* \* From the Happer collection.
- 1 4 308 Hiroshige: SUMIDA-GAWA SUJIN NO MORI, View across the river, with Mount Tsukuba in the distance, a branch of cherry-blossom in the foreground.—KAMEIDO NO FUJI, "Wistaria at Kameido," in front of the drum bridge; *two of the MEISHO YEDO HYAK'KEI views* *Fortuna* (2)
- 4 . 309 Hiroshige: FUKAGAWA SUSAKI, JŪMAN Tsubo. An Eagle descending over the snow-clad JŪMAN plain.—RYŌGOKU, HANABI, "Fire-works at Ryōgoku" in stars above the bridge; *two of the MEISHO YEDO HYAK'KEI views* *Kato* (2)
- 1 10 310 Hiroshige: ASAKUSA-GAWA, SHŪEI NO MATSU, OMMA YA GASHI, "Horse ford, Pine-tree rendezvous, Asakusa river," with the shadow of a GEISHA on a boat blind.—HORIKIRI, The Iris Pool, with plants in bloom; *two of the MEISHO YEDO HYAK'KEI views* *do* (2)
- 2 4 311 Hiroshige: ASAKUSA TAMPO, TORI NO MACHI, "Festival of the Cock, Asakusa Rice fields." A Cat in a window watching the procession, *from MEISHO YEDO HYAK'KEI*.—AMA-NO-HASHIDATE by moonlight, *one of the SHOKOKU MEISHO HYAK'KEI set, by HIROSHIGE II* *Fortuna* (2)
- 1 10 312 Hiroshige: FUKUROI with kites flying in the air, *one of the MARUSEI TŌKAI DŌ set*.—MIMEGURI BOSETSU, "Evening Snow at Mimeguri, *one of the oblong Sumidagawa Hakkei parts of the SANOKI TŌTO MEISHO UCHI set*.—Sadanobu: KINKAKUJI SEKKEI, "Snow View of Kinkakuji," *one of the MIYAKO MEISHO NO UCHI set, "Views within Kyōto"* (3) *do*

## Various Properties.

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- 316 *Kartmann* **Utamaro**: HANAMURASAKI OF TAMA-YA, large head bust portrait looking to the right, holding a roll of paper in her left hand and putting the point of her brush between her lips; *without background; one of the series SEIRŌ NANA KOMACHI, "The Seven Komachi of the Tea-houses"; full size, upright; signed SHŌMEI (the genuine) UTAMARO; framed* 3
- 317 *Lo* **Utamaro**: SUGAWARA DENJU TENARAI KAGAMI, GA NO IWAI, "A Mirror of the Sugawara Tradition for the Celebration of the Festival." Triptych. The title on a hanging book with plum blossom behind it. Three figures of women full-length; on the right HARU the wife of UMEŌ carrying a tray of food, passing to the right; in the centre YAE the wife of SAKURAMARU holding a MISO pestle, facing; on the left CHIYO the wife of MATSUO holding a tub and standing facing to left beside a tub with a dipper; *full size, upright, without background; signed UTAMARO; in three frames* (3) 2
- 318 *Lo* **Hokusai**: HAKONE KOSUI, "Lake of Hakone," one of The Thirty-six Views of Fuji, No. 28; *framed* 1 1
- 319 *Lo* **Toyoharu**: CHŪSHINGURA, ACT XI. The attack on the YASHIKI of Moronao; *full size, oblong; signed UTAGAWA TOYOHARU; framed* 1 1
- 320 *Lo* **Toyokuni**: KWA-CHŌ CHA-YA, left-hand sheet of the pentaptych, "The Flower and Bird Tea-house," one woman standing with a girl behind her, and another kneeling, looking to the right, in front of a wired aviary; *full size, upright; signed TOYOKUNI; framed* 1 1
- 321 *Lo* **Toyokuni**: THE DREAM, left-hand sheet of the triptych, with the dreaming lady's maids playing UTA GARUTA, and another attendant looking at a book of the Hundred Poets; *full size, upright; signed TOYOKUNI; and a sheet of another triptych, the TOSHU-WAZURE Entertainment; framed* (2) 1 1
- 322 *Lo* **Shunsen**: A LANDING STAGE where a woman stands holding a lantern for an incoming covered pleasure boat, on which a woman stands ready to disembark; *full size, oblong; signed KASHŌSAI SHUNSEN; framed* 1 1

- 40 323 **Kiyonaga**: **Yoshitsune serenading Joruri Hime**. Triptych. *Bosman*  
A Moonlight Scene in the YASHIKI of Kiichi Hōgen, whose daughter's confidence was cultivated in order to get access to her father's books on the art of war. On the left the youthful Ushiwaka stands outside the garden gate playing the flute, and two of the lady's attendants, one Reizei with a lantern, have come to see who it is; in the central panel are other ladies-in-waiting, two standing looking out from an arched window, their shadows thrown on the partly-opened SHŌJI; on the right Joruri herself is standing, listening to the music and the news brought by another attendant, who is pointing in the direction of the musician. Although the moon is in the sky and lanterns are being used, the scene appears as of mid-day; *full size, upright; signed KIYONAGA; framed*. From the Hayashi collection
- 2 15 324 **Koryūsai**: **A Fashion Plate**. A girl standing by the SHŌJI track in a house, holding a sleeve, striped and embroidered with a poem, and a younger girl holding up the other side; *medium size, almost square, one of a set FURYŪ TAKA SODE SAN YU, "A Fashionable Set of three Sleeves"; signed KORYŪ; framed* *Harris*
- 5 15 325 **Toyokuni**: **THE DREAM**. Triptych. Interior of the women's apartments in a nobleman's YASHIKI. A noble lady in the centre leaning on a book-rest asleep, and a dream of the Rats' Wedding rising from her heart, typifying marriage; before her by a brazier is a group of four young girls playing UTA GARUTA, "The One Hundred Poets Game"; another young woman close by is looking at HYAKUNIN ISSHU, "Single Songs of One Hundred Poets" to check the players, and five other women are grouped about, variously employed; *full size, upright; signed TOYOKUNI; framed*. Early work *do*
- 2 15 326 **Toyokuni**: **IWAI KIYOTARŌ** in private clothes being entertained by a lady, seated with a SAKÉ cup in his hand, and the lady in gauzy summer dress half reclining by his side; *full size, upright; signed TOYOKUNI; framed* *do*
- 10 327 **Toyokuni**: **"VIEWING FUJI"**. Three sheets of a pentaptych of a woman's procession, the leading part; *full size, upright; signed* *Hartman*  
**TOYOKUNI; framed**
- 16 328 **Yeishō**: **HASHIRAKAKE**. A lady reading a letter at a window, and her maid holding the end of it below; an analogue of the Letter-reading Scene in the Chūshingura; *signed YEISHŌ; framed* *do*
- 1 2 329 **Yeizan**: **KAKEMONO-YE**. A Hawk on the branch of a pine tree, with a red sun behind it; *signed KIKUGAWA YEIZAN* *Fortuna*
- 1 15 330 **Yeizan**: **A Woman standing arranging a robe over a screen; and A Woman standing using a tooth-pick; both full size, upright; signed KIKUGAWA YEIZAN; framed** *(2) Bolton*



- lack 331 **Chikanobu**: An Album containing twenty-four Drawings of Flowers and Birds in colours on silk; *signed* CHIKANOBU (Kanō); in brocade binding 5 10
- Vartmann 332 **Utamaro**: SHAVING A WOMAN'S NECK. Half-length figures of a man and woman; *full size, upright, on a grey wash ground, one of a set* FŪRYŪ GOYŌ NO MATSU, "Fashionable Pine Pictures"; *signed* UTAMARO; *framed* PASSE PARTOUT 2 10
- Wishaw 333 **Yeishi**: A GEISHA seated by her SAMISEN box with a song-book, talking to two standing women in a house overlooking the sea; *full size, upright, one sheet of a triptych; signed* YEISHI; *framed* PASSE PARTOUT, *glass broken* 1 12
- Kato 334 **Yeishi**: FOUR BEAUTIES OF TAMA-YA on parade, two by two passing to the left, their names from right to left, Utahama, Matsunoto, Miyato and Kokonoye; *medium size, upright, one sheet of a triptych; signed* YEISHI; *framed* PASSE PARTOUT 2 15
- Tugaskis 335 **Hiroshige**: TWO VIEWS of the Provinces, *in one frame*; and one from Yedo Hyakkei, and one of the Fuji Views, *in another frame*, both PASSE PARTOUT (2) 1 2
- Kartmann 336 **Hiroshige**: FOUR VIEWS: from the Provinces, and Fuji Views; *in two frames* PASSE PARTOUT (2) 5
- Streetfield 337 **Hiroshige**: Two Horses in a stream under a willow, a panel print in black and white; ten Tokaido Views, *eight-on-a-block size*; and A Chinese entertained by a GEISHA, a Nagasaki print; *in three frames* PASSE PARTOUT, *the last glass broken* (3) 18
- Kato 338 **Hiroshige**: SHINOBAZU POND, *from a set of* Yedo Views, *oblong*; Autumn Moon, Ichiyama, *from the set of* Provinces; and sixty-nine Views from MEISHO YEDO HYAK'KEI, *unmounted* (71) 2 10

## CHINESE TAN-TIAO.

- Vartmann 339 **A K'o-ssu Picture**, a woven silk figure of SHOU LAO, the God of Longevity, an attendant and a mythological animal; in colours, on a red ground 10
- do 340 **A K'o-ssu Picture**, full-length figures of HO-HO-URH SIEN, the Genii of Harmony and Concord; in colours and gold, on a red ground 10
- do 341 **A Lohan**, seated, holding a leaf manuscript and attended by a man in mugwort leaves and a goat; in colours, on silk 10
- do 342 **A Lohan**, seated, leaning on a mat hanging over a rail and looking at a woman in mugwort leaves, who is arranging a piece of rock in a flower pot; in colours, on silk 10

- 10 343 A Lohan, seated, pausing in his writing to watch a bowl of water in commotion with curling waves; in colours, on silk *Hartmann*
- 1 10 344 The Ten Kings, The Assessors to the God of the Infernal Regions, seated on their judgment seats, with attendants fetching out the rolls recording the deeds of the stricken humanity before them; a complete set of ten, in colours, on silk *Hartmann* (10)

### A COLLECTION OF CHINESE DRAWINGS IN COLOURS.

- 15 345 Flowers: Ten, large size, on a black ground, paper (10) *Hartmann*
- 3 346 Plants and Fruit: Six, large size, on plain paper (6) *do*
- 15 347 Plants and Fruit: Ten, large size, on prepared paper, with a finely powdered ground (10) *do*
- 1 12 348 Birds and Flowers: Ten large and ten small drawings, on prepared paper, with a finely powdered ground, two on a sheet (10) *Elliott*
- 10 349 Birds and Flowers: Twenty, on rice paper, two on a sheet (10) *Hartmann*
- 10 350 Insects and Flowers: Twenty, on rice paper, two on a sheet (10) *do*
- 18 351 Insects and Flowers: Twenty-nine, on rice paper, two, three or four on a sheet (11) *Elliott*
- 1 2 352 Landscapes: Six River Scenes, large size, in water-colours, on paper (6) *Searle*
- 1 353 Landscapes: Six River Scenes, large size, similar (6) *Barber*
- 1 2 354 Landscapes, etc.: Twenty, various, on rice paper, two and three on a sheet (8) *Fortuna*
- 1 12 355 Historical Subjects: Combats of Horsemen, Sieges and Water Attacks, in water-colours, on paper; a series of seven (7) *Searle*
- 15 356 Historical Subjects: Another seven from the same series (7) *Hartmann*
- 18 357 Historical Subjects: Another eight from the same series (8) *Cash*
- 1 8 358 Historical Subjects: Another eight from the same series (8) *Sutton*
- 2 15 359 Historical Subjects: Another eight from the same series (8) *do*
- 4 360 Vases of Flowers: Thirteen, on rice paper, on six sheets (6) *do*
- 1 10 361 Minor Divinities: Thirty-five, on rice paper, on nine sheets (9) *Searle*
- 10 362 Boats: Five, large size, on prepared paper, with a finely powdered ground (5) *Hartmann*
- 10 363 Boats: Fourteen, on rice paper, two on a sheet (7) *do*

<i>Elliot</i>	364	Boats: Six on rice paper, and nine on thin paper between the leaves of a book; <i>some damaged</i> (15)	16
<i>Hartmann</i>	365	Flowers, Fruits and Birds: Nine, various sizes, on prepared paper, with finely powdered ground, on seven sheets (7)	10
<i>Searle</i>	366	Landscapes: Eight River Scenes, large size, in water-colours, on paper (8)	18
<i>do</i>	367	Domestic Furniture and Views: Ten of each on rice paper, one of each on a sheet (10)	6 6
<i>Hartmann</i>	368	Large Figures of full-length Men and Women: Eight, in water-colours, on paper (8)	12
<i>do</i>	369	Large Figures: Another eight, similar (8)	5
<i>do</i>	370	Large Figures: Another nine, similar (9)	5
<i>Searle</i>	371	Festivals: Twelve, on rice paper, two on a sheet; and two others (8)	16
	372	Theatricals: Sixteen on rice paper, two on a sheet; and six others, on two sheets (10)	16
<i>Streatfield</i>	373	Figure Subjects: Twenty-four, on rice paper, two on a sheet (12)	10
<i>Hartmann</i>			
<i>do</i>	374	Social and Family Scenes: Twenty, on rice paper, two on a sheet (10)	10
<i>Searle</i>	375	Social and Family Scenes: Another twenty, two on a sheet (10)	2 2
	376	Fishes: Eighteen, some on paper, some on rice paper, on eight sheets (8)	1
<i>Elliot</i>	377	Figure Subjects: Twenty-eight, on rice paper, four on a sheet; and two Groups, one on a sheet (9)	10
<i>Hartmann</i>	378	Figure Subjects: Twenty-seven, on rice paper, three on a sheet (9)	16
<i>Searle</i>	379	Birds and Flowers: Ten, on rice paper, two on a sheet; and sixteen, four on a sheet (9)	16
<i>Streatfield</i>			
	380	Insects and Flower: Eighteen, on rice paper, two on a sheet; and two others, one on a sheet (11)	1 6
<i>Elliot</i>			
	381	Various: Thirty-one, on silver ground paper, plain paper and rice paper, on ten sheets (10)	4
<i>Mayes</i>			
<i>Streatfield</i>	382	Various: Thirty-two, on pipal leaves, plain paper and rice paper, on thirteen sheets; and the embroidered Covers of a Book (15)	4 4



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## THIRD DAY'S SALE.

### JAPANESE COLOUR PRINTS.

MORONOBU (Hishikawa), *d.* 1694.

LOT

383

**Daikoku and Ebisu** having a frolic with three women, two of whom are pulling along Daikoku on his sack, the third stands by with a BIWA; *full size, oblong*; in black and white, *unsigned*; *framed*

*C. Brew*

\* \* Illustrated in "The Portfolio" monograph on "Japanese Wood Engravings," by W. Anderson.

HARUNOBU (Suzuki), *d.* 1770.

384

**Interior Scene:** A Girl seated playing the KOTO and a young man behind her with one arm over her shoulder drawing her towards him as he kisses her lips; through the open SHŌJI a branch of autumn-tinted maple is seen, and a dog seated on the floor turns his head away as if shocked by such familiarity; YOKO-YE; *unsigned*; *framed*

*Lucas*

385

**A Flower seller,** Drawing on silk: A Woman with buckets full of flowers, to which TANZAKU are attached, slung from a pole over her shoulder, walking along holding an open book; in colours and gold; *after HARUNOBU, signed MORIKAGE*; *framed*

*Hartman*

KORYŪSAI (Isoda), 1720-c. 1782.

386

**Scene in a Tea-house:** A Party of Two Men and Four Girls, one of the men pouring out SAKÉ for one of the girls, and the others chatting; YOKO-YE; *one of the illustrations from an album SHIKIDŌ TORIKUME JŪNIEA, "A Colour series of Twelve Paramours"*; *signed KORYŪSAI*; *framed*

*Lucas*

SHUNSHŌ (Katsukawa), 1724-1792.

387

**Hashirakake:** The Ogre of the RASHŌ-MON seizing the helmet of Watanabe no Tsuna; *unsigned*; *framed*

*Hartman*

## SHUNKŌ (Katsukawa), worked c. 1765-1790.

- 388 Ichikawa Monnosuke II as a SAMURAI standing under a reed blind, holding a sword sheathed upright on the ground; HOSO-YE; signed SHUNKŌ; framed 1 12

Seade

## SHIGEMASA (Kitao), 1739-1820.

- 389 Go-Hyaku Rakan-ji Sazai-dō: View of the side of the Temple of the Five Hundred Rakan and the landscape beyond the enclosure; full size, oblong; signed SHIGEMASA 14

Kartmann

## KIYONAGA (Torii), 1752-1813.

- 390 Sawamura Sōjūrō III in private attire, being led along by a girl with a lantern, his hand on her shoulder; HOSO-YE; signed KIYONAGA; framed 1 12

do

- 391 The Toilet: A Woman on her knees before a mirror tiring her hair, and another standing looking on, in a room with the shōji opening on to the ENGAWA; medium size, almost square; signed KIYONAGA; framed 2 13

Kito

## UTAMARO (Kitagawa), 1754-1806.

- 392 The Three Heroes of the Han Dynasty, Liu Pei, Chang Fei and Kwan Yu, travelling through the snow-clad mountains to the retreat of Chu-ko Liang to secure his advice and assistance; dip-tych; medium size, upright; signed UTAMARO; framed 2

Kartmann

\* \* Early work and very rare.

- 393 A Phrenological Study: Half-length portrait of a Woman in a loose bath robe with one breast bare, holding in her two hands a towel, turned to the left but looking round to the right, on a mica ground; full size, upright; one of a series FŪJIN SŌ GAKU JŪ TEI, "Ten forms of the Science of Female Physiognomy," this being for UWAKI NO SŌ, "The Physiognomy of Wantonness"; signed KWANSŌ UTAMARO; framed 14 10

Gambrell

- 394 The Setting Sun Ryōgoku: A covered Pleasure Boat with a man and woman in it, and a small boat alongside with a man standing up working the stern oar; small size, upright; one of a set YEDO HAK'KEI; signed UTAMARO; framed 2 5

Hergaskis

- 395 Hashirakake, of special size: Three-quarter-length figure of an OIRAN standing holding a book and before her a KAMURO pouring out hot SAKÉ into a cup on a stand held by another KAMURO; all in black and grey; signed UTAMARO; framed 1 12

Kartmann



## YEISHI (Hosoda), c. 1746-1829.

- 1 6 396 **Tea-house Scene** on the bank of the Sumida river; left hand sheet of a triptych: A Young Man seated on a SHŌJI by the garden fence talking to a woman beside another with a fan who is looking to the right; *full size, upright; signed YEISHI; framed* *Searle*
- 4 . 397 **Tea house Scene**; centre sheet of the same triptych as the foregoing: A Woman squatting under the roof of the garden fence gate on a stone wall fishing in a canal running into the river, and another standing beside her looking to the left; *signed YEISHI; framed* *in his hand*
- 18 398 **Toyohina** sitting on her heels, looking at a folding mirror, and holding up a circular mirror in a black case to catch the reflection of her back hair; *full size, upright; one of a set BIJIN HANA KAO SHU, "A Collection of Beautiful Women with Flower Faces"; signed YEISHI; framed PASSE-PARTOUT* *Kato*
- 1 6 399 **Konohito**: Half-length of a Woman facing to the right arranging a hair pin in her hair with TAKE-NAGA, a paper ornament at the end of it; on a grey wash ground; *full size, upright; signed YEISHI; framed* *Munakata*
- 2 4 400 **Playing Kitsune Ken**: Two Women seated on a reed mat playing a game of forfeits on their fingers, and two OIRAN and a KAMURO watching them; *full size, oblong; signed YEISHI; framed PASSE-PARTOUT* *Blunt*

## UNKNOWN.

- 10 401 **Hashirakake**: Sonkō reading at night by the reflected light of the moon on snow, in a little thatched hut; *in black and grey; unsigned* *Hartmann*
- 16 . 402 **Gaifū Kaisei**, "Fine Weather and Breeze." Fuji rising into a blue sky with long straight white clouds; *one of the Thirty-six Views, No. 8; framed* *Rossmore*
- 7 10 403 **San-ka Haku-u**, "A Shower below the Summit." Fuji with lightening around the sides; *one of the Thirty-six Views, No. 9; framed* *do*
- 2 2 404 **Jōshū, Ushibori**: Fuji from Ushibori, province of Hitachi, and a man pouring water out of a junk in the foreground; *No. 12; framed* *getting*
- 1 4 405 **Honjō Tatsukawa**: Fuji from the lumber-yards; and Tōto Asakusa Hongwan-ji with tilers repairing the roof of the temple; *two views from a very late set, without titles; framed (2)* *Sulas*

## MASAYOSHI (Kitao), 1761-1824.

- 406 **A General View of Yedo** from the east side of the Sumida river near Kameido looking across to the Oyama range and Fuji, with the principal water-ways, bridges, temples, etc. marked; *large size sheet, 15 $\frac{3}{4}$  in. by 25 in.; signed YEDO KUWAGATA SHŌSHIN; sealed SHŌSHIN; framed* 10

Har Enzan

## TOYOKUNI (Utagawa), 1769-1825.

- 407 **Nishimura Yohachi**, the publisher, known as Yeijudō. A Portrait showing him seated on a bed in green and wine-coloured robes, embroidered with the character JU, before an open book on a black lacquer stand ornamented with his trade-mark, holding a closed fan; around the bed is a two-fold screen with a red sun Fuji, a flying falcon, and an egg-plant, and the saying "First Fuji, second a falcon, third a beautifully coloured egg-plant" referring to the three lucky dream signs. At the left-hand corner "SEVENTY ONE YEARS OLD MAN YEIJUDŌ HIBINO"; *full size, upright; signed TOYOKUNI; framed* 6 10

\* \* \* A rare print, intended only for private circulation.

Kato

- 408 **A Noble Lady** standing under an umbrella between two of her lady attendants and about to enter her NORIMONO; *full size, upright; signed TOYOKUNI and seal dated Tiger 12 = 12th month, 1806; framed* 1 1

Larke

- 409 **A Noble Lady** standing beside the ENGAWA of a house between two female attendants on their knees; *full size, upright, signed TOYOKUNI* 2 15

Bolton

- 410 **Ki-no-e ne Haru Kyōgen Kontan no Makura**, "The Secret Thoughts of the Pillow, a Spring Phantasy for the Rat-year," = 1804. An Actor dreaming of his success in a female character; HOSO-YE; *signed TOYOKUNI* 18

Bosworth

- 411 **Bandō Mitsugoro II and Iwai Hanshirō IV**, both in private attire, but the latter in female clothes, under an umbrella in a rain storm; *on a grey wash ground; full size, upright; signed TOYOKUNI* 1 15

Kato

## KUNISADA (Utagawa), 1786-1864.

- 412 **Tsuki no Kage**, "Light of the Moon." A set of five shadow prints with women in the lights and shadows thrown by lanterns; *full size, upright; signed KŌCHŌRŌ KUNISADA* (5) 10

Larke

## KUNIYOSHI (Utagawa), 1797-1861.

- 2 6  
413 **Nichiren praying for Rain** at Ryōzen-ga-saki, Kamakura, after a long drought in 1271, standing on a ledge of rock by the sea under an umbrella; *full size, oblong; one of the set KOSŌ GO ICHIDAI RYAKU ZU, "An Abridged Biography of the Life of Nichiren"; signed ICHIYŪSAI KUNIYOSHI; framed* Kato
- 1 1  
414 **Soba of Shinano**: A Female Runner of one of the SOBA Tea-houses dragging a traveller in to taste the delights of the buckwheat produced there; *full size, upright; one of the set SANKAI MEIZAN TSUKUSHI, "Famous Products of the Provinces"; signed ICHIYŪSAI KUNIYOSHI; framed* Kes tenen
- 10  
415 **Sakata Kaidōmaru** or Kintaro struggling with a carp ascending a waterfall in the Ashigara mountains; *full size, upright; signed ICHIYŪSAI KUNIYOSHI* Lapidary

## KUNINAO (Utagawa), 1804-1843.

- 1 14  
416 **The Lady Josan-no-Miya** and her pet cat imitated by a young lady, standing, with a cat in her arms; *full size, upright; signed KUNINAO; framed* Cotton

## KUNIMASA I (Utagawa), 1772-1810.

- 1 6  
417 **Large Bust Portrait** of an Actor with a bald head in the Sharaku manner; *on a black ground; full size, upright; signed KUNIMASA* Munakata

## SHUNSEN (Kashōsai), worked c. 1790-1829.

- 14  
418 **Seven oblong Views**: Low Tide, Fishing, Picking Young Pines, Rice Cultivation, etc.; *signed KASHŌSAI SHUNSEN* Kato (7)

## YEIZAN (Kikugawa), worked c. 1800-1829.

- 1  
419 **Takendo of Take-ya** on parade at the Cherry-blossom Festival. —A Woman coming from the Bath and a child with a cup of tea; and two oblong Views; *all signed YEIZAN* Blunt (4)
- 2 14  
420 **A Woman and Child**, the woman with a fan in her mouth, the child holding up a dog. —A Geisha with SAMISEN outside a tea-house with shadows on the SHŌJI; and two other Figures of Women, *signed YEIZAN* Cotton (4)
- 2 6  
421 **A Geisha** standing by a SAMISEN lying on the ground, *signed KEISAI YEISEN*; and a half-length Portrait of a Woman with a SAKÉ cup, *signed KIKUGAWA YEIZAN; both framed* Searle (2)

## YEISEN (Keisai), 1789-1848.

- 422 Yedo Hak'kei. Four Views: Nihon Bashi, Shibaura, Ryōgoku and Sumidagawa, *oblong, signed YEISEN*; and two upright Prints of Women, *signed KEISAI YEISEN* (6)

## HIROSHIGE (Ichiryūsai), 1797-1858.

- 423 Shinagawa and Tsuchiyama, *of the first TŌKAIDŌ series, both first states* (2)
- 424 Tsuchiyama, *first state*, and Fujieda and Maizaka, *only states, first TŌKAIDŌ series* (3)
- 425 Kameyama, *only state, first TŌKAIDŌ series; framed*
- 426 Mariko, Snow Scene, *one of the MARUSEI TŌKAIDŌ set, No. 21*; and Uyeno Shinobazu no ike, *one of the TŌTO MEISHO views* (2)
- 427 Yajirobei crawling through the great pillar of the Kyōto Daibutsuden and Kidōhachi pulling at him; *from the set HIZA KURIGE DŌCHŪ SUZUME; oblong; signed HIROSHIGE*
- 428 Karasaki Yoru Ame, "Night Rain at Karasaki": an impression in blue, *from the ŌMI HAKKEI set; signed HIROSHIGE*
- 429 Yedo Kōmei Kwaitei Tsukushi, "The Celebrated Resorts of Yedo," *i.e. Teahouses: YUSHIMA, MATSUYAGI TEI, overlooking the Uyeno and other districts; USHIJIMA, MUSASHI-YA, Open house looking on to a garden; and FUKAGAWA NIKEN CHA-YA, a rain scene, sago palms in the garden; all oblong; signed HIROSHIGE* (3)
- 430 Sankai Mitate Sumō, "Mountain and Sea judged as Wrestling": SANUKI, MARUNAMI, View from the hills behind the harbour; SANUKI, ZŌZUSAN, View of the elephant-headed mountain; and HARIMA, MURONOTSU, a harbour with yellow cliffs; *all oblong; signed HIROSHIGE* (3)
- 431 Yedo Views: Five, all with red publishers' seals on the margins; *oblong; signed HIROSHIGE* (5)
- 432 Yedo Views: Seven of the later issue, with publishers' seals cut on the blocks; *oblong; signed HIROSHIGE* (7)
- 433 Yedo Views: Eight, from various sets and various publishers; *oblong; signed HIROSHIGE* (8)
- 434 Kwa-chō: Two half block size in pink and blue; and two others in colours; with two of the set of Fishes; *all signed HIROSHIGE* (6)

- 435 Meisho Yedo Hyak'kei : TSUKI NO MISAKI, "The Moon viewing Cape." View out to sea from a tea-house, *framed*; and three other views of this series, *unframed*; *upright*; *signed* HIROSHIGE (4) *Lapidge*
- 436 Meisho Yedo Hyak'kei : Eight views; *upright*; *signed* HIROSHIGE (8) *Hartman*
- 437 Meisho Yedo Hyak'kei : Ten views; *upright*; *signed* HIROSHIGE; *all unmounted* (10) *do*
- 438 Meisho Yedo Hyak'kei : Seven views, and three upright views from other sets; *all signed* HIROSHIGE (10) *Blunt*
- 439 Tōkaidō : Four half-block views; Fuji San-ju Rok'kei : Five half-block views; Tōto Meisho : Four half-block views (13) *Hartman*

## KIYOCHIKA (Kobayashi).

- 440 Sumidagawa, and three other Night Scenes with curious effects; *oblong*; *signed* KOBAYASHI KIYOCHIKA, and *variously dated* 1880 to 1897 (4) *Kato*
- 441 Four Day Scenes, in the peculiar style of this artist; *oblong*; *signed* KOBAYASHI KIYOCHIKA, and *variously dated* 1877 to 1897 (4) *do*
- 442 Morning Glories : A pair of Ducks among lotus leaves; and A Huntsman killing a Fox and an Eagle in a tree overhead; *all signed* KOBAYASHI KIYOCHIKA; *the ducks dated* 1879 (3) *Munakata*
- 443 Two Conflagrations, and three other prints, various; *oblong*; *signed* KOBAYASHI KIYOCHIKA, and *variously dated* 1877 to 1881 (5) *Lapidge*

## DRAWINGS.

- 444 Tosa School : A pair of Fan Leaves, Ho-ho birds, plum, pæonies and chrysanthemums on one, and Iris blue and white blossoms on the other; *both on a gold and red ground*; *framed* (2) *Sutton*
- 445 Tosa School : A pair of Fan Leaves : A General in his bullock cart preceded by armed men and a cart full of spears on one; and A Boat passing over a rough sea with men in fear of being swamped on the other; *both on gold ground*; *framed* (2) *do*
- 446 A Pair of Decorative Panels : A Branch of a pine tree under snow on one, and a spray of a plant on the other, in colours on paper; *framed* (2) *Sulac*
- 447 Tosa School : A Pair of Drawings : A Warrior on horseback arriving outside a house; and A Warrior being received inside a house, in colours and gold on paper; *framed* (2) *Sutton*



- 448 **Hokusai** : A Man riding on a bull and playing the flute, a Buddhist allegory from the poem JŪ-USHI "The ten Bulls"; having attained true knowledge of self he pipes the melody of peace of mind, in colours on silk; *signed* OITE KWANSUI SANKYO HOKUSAI, and dated 1829; *framed*

4 10

- 449 **Hokusai** : A KARA-SHISHI, in colours on paper; *signed* ZOKUSEI NAKAJIMA TETSUZŌ FUJIWARA I-ITZU at the age of 89; *framed*

4

- 450 **Buddhist School** : Portrait of a Priest, seated, holding a one pointed DORJE and a rosary, with two DŌJI standing in attendance, in colours and gold on paper; *mounted on brocade in a wood frame*

1

## CHINESE PICTORIAL ART.

- 451 **A Tan-tiao** : A Traveller, his groom and a boy arrived at a well, the traveller dismounted under trees and the groom trying to get the horse round to the well where a bucket stands, in colours on silk; *signed* GYO CHOYO; *framed*

1 8

- 452 **A Tan-tiao** : A Group of Ladies and Children in a house, some of the women caressing the children, and other children playing with each other, in colours on silk; *unsigned but sealed*; *framed*

2 10

- 453 **A Tan-tiao** : A Pair of cranes, peonies and other flowers in colours on silk; *dated* 1430; *unsigned but sealed*

1

- 454 **A Tan-tiao** : A full-length Portrait of a Chinese Littérateur, seated, hands folded in his sleeves, in colours on silk; *unsigned*

1 8

- 455 **Three Albums** of Drawings, in colours on silk; *wooden boards* (3)

1 2

- 456 **Three Albums** : One of Landscapes, in colours; and two of Figure Subjects; in black and white; all on silk (3)

1 8

- 457 **Two Albums** of Stone Prints with scenes of the Silk Industry and Weaving, with text, on a black ground (2)

1 2

- 458 **Stone Print** : An eighteen-armed Divinity seated on a lotus with a long stem supported by two Chinese nobles, black; *framed*

10

- 459 **Stone Print** : The KWAN-YIN of Child-birth, seated on a leaf-mat, holding a child on her right knee, the sprig of willow and vase by her side, black; *signed* CHŌANBOKU; *framed*

10

- 460 **Stone Print** : The KWAN-YIN Protector of Children, seated in a rock cave beside a waterfall watching an adventurous child who has stepped into the stream after a bird, black; *framed*

16

- 10 461 **Stone Print**: HOTTARA SONJA, one of the Sixteen Lohan, seated leaning on a staff, black and grey; *framed* Hartman
- 13 462 **Stone Print**: SHISEI KENZŌ, full-length Portrait standing with hands folded, black; *signed* U-TAO-TSU; *framed* do
- 1 463 **Stone Print**: DARUMA SOSHIZŌ, seated with a brush and about to write on a leaf, a child attendant holding up his inkstone, black; *framed* Bocherel
- 16 464 **Soko Temboku Print**: A Pair of Cranes beneath a pine tree by rocks, in colours on a dark blue ground; *mounted as a* TAN-TIAO Dulac
- 10 465 **Soko Temboku Print**: KATKUSHIGE and a Group of Six Children, in black and grey; *signed* 70 YEARS OLD T'EN SHAN Hartman
- 18 466 **Soko Temboku Print**: A Falcon on a pine tree, with its young in a nest on a lower branch, in colours on a black ground; *framed* Murakami
- 18 467 **Soko Temboku Print**: A Chinese Man seated under a willow tree, on which hang a sword and a gourd, a crane by his side, and fruit and books on a stand; in colours; *framed* Bocherel
- 18 468 **Soko Temboku Print**: CHEN NAN seated in a cave evoking a dragon from a slimy pool; in colours on a black ground; *framed* Murakami
- 3 469 **Three Albums** of outline Prints: Historical Scenes; black and white (3) Hartman
- 1 470 **Chinese Colour Print**: A Lady standing beside a paulownia tree looking at a peacock on a rock, and a child with a fire-ball running along; largely in blue; *framed* Kato
- 18 471 **Chinese Print**, coloured by hand: A Snow Scene with a series of buildings in a walled enclosure, people coming and going, and the reception of visitors, etc., mountains and a lake in the distance Murakami
- 16 472 **Chinese Print**, coloured by hand: View of a Port with castle, bazaar, and people shopping; *framed* do
- 13 473 **Chinese Print**, coloured by hand: View of a Noble's House and a band of insurgents attacking; *framed* Dulac
- 1 2 474 **Six Chinese Books**: Birds and Flowers, in colours; two other Books, in black and white; and a Book of European Engravings, in box (10) Kato
- 1 4 475 **K'o-ssu Picture**: A Mythological Scene, woven in colours on a gold ground; *framed* Hartman

## KAKEMONO.

- 476 *Kuts* **Unsigned:** A Quail and flowering plants, in colours on silk, *in lacquer box, with certificates by Kanō Eisenin that it is the work of MENG YU SUN (Jap. Mogyokukan), brocade case, outer box and canvas cover* (5) 7
- 477 *Eulac* **Unsigned:** Three-quarter length figure of a Woman standing facing holding a quantity of cash in her hands and a basket on her arm; in colours, on paper; *in box* (2) 1 16
- 478 *Kato* **Unsigned:** DARUMA on a stalk of millet; in colours, on silk; *in box* (2) 1 15
- 479 *do* **Unsigned:** A pair of Geese among peonies; in colours, on silk; *in box* (2) 1 14
- 480 *Hartmann* **Unsigned:** Tree Peonies, crimson and white blossoms; in colours, on paper; *in box* (2) 14
- 481 *Kato* **Unsigned:** A pair of Geese and bamboo grass; in colours, on silk 1 16
- 482 *Hartmann* **Sekiyen:** KUME NO SENNIN, a SENNIN falling from his high estate in the clouds through looking on earthly beauty washing clothes in a stream; in colours, on paper; *signed SEKIYEN* 18
- 483 *Eulac* **Unsigned:** KŌBŌ-DAISHI, founder of the Shingon sect of Japanese Buddhists, seated in a chair, holding a DORJE and rosary; in colours, on silk; *in box* (2) 1 14
- 484 *Kato* **Unsigned:** A Flower and Bird Composition, a pair of jays in a peach tree in blossom, and a pair of pea-fowl and peonies below; in colours on a dark blue ground, on silk 2 5
- 485 *Eulac* **Kyōhaku:** RAKAN SHINSEKI, "A real portrait of a Rakan," a man seated reading a scroll; in colours, on silk; *signed SŌSEN KYŌHAKU* 1 14
- 486 *Kato* **Unsigned:** A Flower and Bird Composition, a pair of Hoopoes on a plum tree in red blossom, with a group of sparrows above them, and a pair of pheasants below by a branch of white plum; in colours on a blue ground, on silk 2 8
- 487 *Hartmann* **Hokusai:** A Peasant seated, admiring the beauty of peonies growing on a rock; in colours on silk; *signed GWAKYŌ ROJIN MANJI* 1 1
- 488 *Eulac* **Utamaro:** A Woman seated, with an open book on her knee, dozing; in colours on silk; *signed UTAMARO, and seated* 1 16
- 489 *Hartmann* **Unsigned:** Portrait of a Priest seated, his shoes and a vase before him; in colours on silk 1 8

- 15 490 **Yeishi** : A Woman standing, holding a folding mirror and looking over her shoulder; in colours on silk; *signed* CHŌEUNSAI YEISHI *Hartman*
- 10 491 **Utamaro School** : A Woman stooping, and holding out a child at the corner of the ENGAWA of a house; in colours on paper; *unsigned* *do*
- 10 492 **Unsigned** : A corner of a Bay with cliffs, and a woman drying herself after a dip in the sea; in colours on silk *do*
- 14 493 **Unsigned** : A Cherry-blossom Picnic. A group of men and women, after having refreshment, preparing to move on to see the sights; in colours on silk *do*
- 1 1 494 **Unsigned** : MURASAKI SHIKIBU seated at a corner of the hill Ishiyama, overlooking Seta Bridge, composing the GENJI MONO-GATARI; in colours on silk *do*
- 10 495 **Seitei** : Sparrows and Bamboo in black and white, tinted; on silk; *signed* SEITEI *do*
- 3 15 496 **Kiyomitsu** : A Poster for a theatre advertising a new NŌ, a character seated beside a bucket, and a man beating a drum; in colours on silk, sprinkled with metallic powder; *signed* TORII Kiyomitsu, 79 years old *Murakami*
- 10 497 **Otohyaku** : Autumn Moon. A Girl standing up in a boat looking at the moon, and a landscape of waterfalls and maples; in colours on silk; *signed* OTOHYAKU *Hartman*
- 1 5 498 **Rogai** : An entertainment given by a group of three girls to two men, one of the girls dancing; in colours on silk; *signed* ROGAI, and dated 1831 *do*
- 2 499 **Ekijun** : A pair of KAKEMONO with small landscapes, on one a horseman and men, seated in a wood, looking at two galloping horses; and on the other, a man seated by a stream playing the KOTO; in colours on silk; *both sealed, and the former signed* EKIJUN (2) *Kato*
- 1 15 500 **Moritō** : Two small Landscapes in Chinese style, in shape of split bamboo fan leaves; in colours on silk; *one signed* MORITŌ (2) *do*
- 1 14 501 **Unsigned** : A blue bird on a nelumbian leaf; in colours on silk *Sulac*
- 1 15 502 **Unsigned** : Three Portraits of Priests; each in colours on silk (3) *do*
- 1 5 503 **Buddhist School** : MANDARA NO 'MIDA. Amida, Kwannon and Seishi, enthroned in front of a temple, and outside the enclosure Amida standing enlightening the world; in colours and gold on silk *Hartman*

- 504 **Buddhist School:** KOKUZŌ BOSATSU enthroned, holding an upright sword and jewel, with FUDŌ and JIZŌ as acolytes; in colours and gold on silk 1 2  
*Hartmann*
- 505 **Buddhist School:** TRI-LOKA-JIT, "The Subduer of Three Worlds." A six-armed demon trampling on MAHESVARA, and holding his wife UMA by the hair of her head; above the sun and moon, below an ape and fowls; in colours on paper 1 5  
*do*
- 506 **Buddhist School:** SHŌGAKU NO SHAKA enthroned with MONJU and FUGEN, surrounded by the sixteen RAKAN and a great crowd of priests; in colours and gold on silk 10  
*do*
- 507 **Buddhist School:** KONGARA, one of the DŌJI of FUDŌ-MIŌ-Ō, standing leaning on his club; in colours and gold on silk 1 10  
*Sulac*
- 508 **Buddhist School:** A MANDARA or Magic Circle. In the centre DAI NICH I NYORAI (Sct. Maha Vairocana) surrounded by the eight primary and secondary emanations, surrounded by rows of other figures; in colours and gold on silk 10  
*Hartmann*
- 509 **After Sesshū:** SHŌGAKU NO SHAKA seated on a rock, MONJU on a lion, and FUGEN on an elephant, and grouped below them the Sixteen Rakan; in colours on silk; *signed* HOKYŌ TŌHŌ 1 15  
*Kuratsune*
- 510 **Buddhist School:** The NYO-I-RIN KWANNON, six armed, seated on a lotus thalamus, with a BATO KWANNON at the lower left corner, and JIKYŌ KWANNON in the lower right corner; in colours and gold on silk 4 10  
*Sulac*
- 511 **Buddhist School:** A MANDARA, in the top centre square DAINICH I NYORAI, and in eight other squares a series of Buddhas and Bodhisats, making a square of three times three squares; in colours and gold on silk 10  
*Hartmann*
- 512 **Buddhist School:** A Priest impressing two infernal deities into service for the faith; in colours on paper 5  
*do*

## BOOKS, Etc.

- 513 **An Album,** containing Thirty-four Drawings in colours on silk, Scenes of Yedo Life and Manners, Marriage, Visiting Temples, Catching Insects, etc.; *unsigned*; in brocade binding 1 15  
*Maygo*
- 514 **An Album,** containing Thirty-four Drawings, in colours on silk, of Yedo Scenery, Autumn Moon at Takanawa, The Pool of Fudō Temple, Meguro, Shiba Atago San, etc.; in the style of HIROSHIGE, but *unsigned*; in brocade binding 1 15  
*do*
- 515 **Two Albums,** containing Thirty-two Drawings in colours on silk, landscapes, birds and flowers, etc.; *signed* HOYEN (2) 2 .  
*do*



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- 516 **Sukenobu**: YEHON TOKIWA GUSA, "Pictures of Unchanging Grasses," i.e. Women in Domestic and Social Scenes, 3 vol. First edition, *Kyōtō*, 1730—YEHON OGURA-YAMA, "Illustrations of Poems," 3 vol. First edition, *Kyōtō*, 1749, in case.—YEHON KOMATSU-HARA, "Pictures of the Field and Young Pines," 2 vol. *Kyōtō*, 1761; and another odd vol.; *all black and white* (9) *Tsuyask*
- 517 **Shigemasa**: SHASHIN KWA-CHO ZUE, "Birds and Flowers after Nature," 3 vol. complete, first series, *Yedo*, 1805; in colours; *signed* KITAO KŌSUISAI (3) *Murakami*
- 518 **Masayoshi**: RYAKU GWA-SHIKI, "An Epitome of the Rules for Drawing"; 1. Figure Subjects, 1 vol. edition of 1799; 2. Landscapes, 1 vol. First edition, 1800; 3. Herbs and Flowers, 1 vol. First edition, 1813; 4. Fishes, 1 vol. 1804; *all signed* KEISAI; *sealed* MASAYOSHI (4) *do*
- 519 **Kōrin**: KŌRIN SHINSEN HYAKU ZU, "New Series of 100 Drawings," 2 vol. 1864; black and white; collected by the Priest Hōitsu (2) *Dubac*
- 520 **Hokusai**: HOKUSAI MANGWA, 15 vol. complete set of various editions, vol. 2, 8 and 9, of the original issue (15) *Kato*
- 521 **Hokusai**: HOKUSAI MANGWA. The first 11 vol. of the set, probably the 1875 edition (11) *do*
- 522 **Hokusai**: HOKUSAI MANGWA: Twelve vol. of another set, vol. I-XII, vol. VII of the original issue (12) *do*
- 523 **Hokusai**: FUGAKU HYAK'KEI, "One Hundred Views of Fuji," vol. I and II of the First edition, known as the Falcon's Feather Edition, complete, with original covers and labels, *dated* 1834 and 1835 (2) *Hartman*
- 524 **Hokusai**: DŌCHŪ GWAFU, 2 vol. edition of late date.—HOKUSAI GWAFU, 3 vol. *dated* 1849 in preface of third vol., tinted pink and blue (5) *Murakami*
- 525 **Hokusai**: IPPITSU GWAFU, 1 vol. *without date*, tinted.—ONNA IMAGAWA, 1 vol. *without date*, black and white; and ten other vol. by Hokusai (12) *Hartman*
- 526 **Hokusai**: An Album of Designs, and eighteen odd vol. (19) *Shumoto*
- 527 **Hokkei**: SUIKŌ GWADEN, 3 vol. 1856, in colours.—Taitō: KWACHŌ GWADEN, 2 vol. tinted (5) *Kato*
- 528 **Shigenobu**: SANSUI GWAJŌ, "Land and Water Drawing-book," 1 vol. in colours.—YEHON FUJIBAKAMA, "Biographies of Famous Women," 1 vol. 1823, in colours; and eight other books by pupils of Hokusai (10) *Hartman*

Kato	529	<b>Toyokuni:</b> YAKUSHA NIGAO KAGAMI, "A Mirror of the Likenesses of Actors," 2 vol. First edition, <i>Yedo</i> , 1804, in colours.— <b>Kuniyoshi:</b> SUIKODEN, an Album of twelve folding plates (3)	10
do	530	<b>Hiroshige:</b> FUJI SAN-JŪ-ROK'KEI, "Thirty-six Views of Fuji." Thirty-six full-size Views and title, in album form, <i>dated</i> 1859; <i>views seal dated</i> 1858	1 2
Saunders	531	<b>Hiroshige:</b> SO HITSU GWAFU, "Rapid Brush Sketches," 2 vol. 1848; and thirteen other small books by Hiroshige (15)	14
do	532	<b>Hiroshige:</b> TŌKAI DŌ FŪKEI ZUE, "Scenes on the Tōkaidō," 2 vol. 1851, original issue; and seventeen other small illustrated books, by Hiroshige and Hokusai (19)	14
Balsford	533	<b>Kunisada:</b> GENJI GO-JŪ-YO JŌ, "The 54 Passions of Genji"; an Album with twenty-four of the sheets, and one from another set	10
Ghandier	534	<b>Sugakudō:</b> IKI UTSUSHI SHI-JŪ-HACHI TAKA, "Exact Likenesses from life of 48 Hawks," <i>i.e.</i> Birds, 1 vol. <i>seal dated</i> 1859; <i>complete</i>	5 10
Balsford	535	<b>Bunrei:</b> BUNREI GWAFU, a vol. of Birds and Flowers, 1 vol. <i>Kyōto</i> , 1884, in colours; <i>signed</i> MAYEKAWA BUNREI	10
Kato	536	<b>Kyōsai:</b> KYŌSAI GWADEN, "A Garden of Design," 4 vol. First edition, 1887; in case (5)	10
Dulac	537	<b>Kyōsai:</b> KYŌSAI GWADEN, another copy (5)	9
Kato	538	<b>Yuhōsai:</b> YUHŌSAI ZATSU GWA, "Various Pictures," 3 vol. 1785; <i>signed</i> YUHŌSAI TACHIBANA NO KUNI-O, black and white; and eight other vol. of various black and white pictures (11)	14
Hartmann	539	<b>Fuyogi:</b> KWAYO HISŌ, "A Knowledge of the Appearance of Skins," <i>i.e.</i> a book on the breeding of horses, 3 vol. <i>preface dated</i> TEMMEI, <i>Cock year</i> , and <i>at end</i> KWANSEI = 1789; in colours; <i>written by</i> KYOKUZAN (3)	5
do	540	<b>Shumboku:</b> GWASHI KWAYIŌ, "A Collection of Historical Pictures," by old Chinese and Japanese artists, 6 vol. <i>Osaka</i> , 1788; black and white; <i>signed</i> HŌGEN SHUMBOKU ICHI-Ō (6)	8
Kato	541	<b>Soken:</b> YAMATO JIMBUTSU GWAFU, "Drawings of the People of Japan," 3 vol. in 1, First edition, 1799; Second Series, 3 vol. in 1, 1812.— <b>Bumpō:</b> BUMPŌ GWAFU, 3 vol. 1807-1813; and three other vol. of TOBA-YE (8)	9
do	542	<b>Soken:</b> SAN SUI GWAFU, "Land and Water Drawings," 2 vol. 1818, in black and grey; and eleven other Artists' Sketch Books (13)	10
Dulac	543	<b>Koryūsai:</b> KON-ZATSU YAMATO SOGWA, "Various Studies for Japanese Pictures," 3 vol. a late reprint, black and white; and eight other vol. various (11)	1 12

- 1 6 544 Masayoshi: RYAKU GWASHIKI, ten of this series, some in duplicate; and another vol. of designs in black and white (11) *Kato*
- 1 10 545 Seitei: SEITEI KWACHŌ GWAFU, 2 vol. 1890; and thirty other odd vols. largely of the GWAFU order, some in colours (32) *do*
- 1 12 546 A Parcel of one hundred prints and drawings, Japanese, Chinese, etc. (100) *do*
- 1 1 547 A Parcel of ninety-five prints and drawings, including the two-sheet KAKEMONO-YE, Hiroshige's Monkey Bridge, a late reprint (95) *Hartman*
- 1 15 548 A Roll with a good Chinese Drawing on silk; and nine other prints and drawings; all unmounted (10) *Kato*
- 2 10 549 Two Screens, two-fold, one with ducks and the other with cranes, on a gold ground (2) *Lulac*
- 1 1 550 Two Screens, two-fold, chrysanthemums on a gold ground, and Wistaria between bamboo staves (2) *Hartman*
- . . . 551 Two framed Panels, Chinese Drawings of European Women in colours on silk (2) *Prasad*
- . . . 552 Two framed Panels, Drawings of Buddhistic Divinities, in colours on silk (2) *do*

## BOOKS FOR COLLECTORS.

- 4 15 553 Morse (E. S.) Catalogue of the Morse Collection of Japanese Pottery, 1 vol. 4to, with plates, Cambridge, U.S.A., 1901, paper boards *Kegan Pa*
- 2 15 554 Bowes (J. L.) Japanese Pottery, 1 vol. 4to, with plates, Liverpool, 1890, half morocco *do*
- 3 1 6 555 Grandidier (E.) La Céramique Chinoise, 1 vol. 4to, with plates, Paris, 1894, buckram *do*
- 5 17 6 556 Du Sartel (O.) La Porcelaine de Chine, 1 vol. 4to, with plates, Paris, 1881, quarter morocco *Maggs*
- 13 15 557 Tomkinson (M.) A Japanese Collection, 2 vol. 4to, with plates, London, 1898, half vellum in cases (4) *do*
- 5 . 558 Joly (H. L.) and Tomita (K.) Japanese Art and Handicraft, 1 vol. with plates, London, 1906, half morocco *Kegan Pa*
- 1 4 559 Strange (E. F.) Japanese Illustration, 1 vol. 8vo, with plates, second edition, London, 1904, cloth.—Dickins (F. V.) Chiushingura, or The Loyal League, 1 vol. with plates, 8vo, London, 1880, cloth (2) *Hartman*

560

Legan Paul

**Orange (J.)** A Small Collection of Japanese Lacquer, 1 vol. 8vo, with plates, *Yokohama*, 1910, canvas.—**Jenner (T.)** TSZE TEEN PIAO MUH, A Help to the Study of Chinese and Japanese, 1 vol. with maps, 8vo, *London*, 1907, cloth (2)

1 1

561

Lalac

**Nakamura (I.)** Catalogue of the National Treasures of Paintings and Sculptures in Japan, 1 vol. 8vo, with plates, *Kyōto*, 1915, in case.—**Official Catalogue of Japanese** (old and modern) **Fine Arts** displayed at the Japan-British Exhibition, *London*, 1910, 2 vol. 8vo, in Japanese (4)

2 12 6

562

Chandler

**Sale Catalogues:** The Gaskell Collection, 1919; also the two Happer Sale Catalogues, 1909; and twelve other Catalogues of Sotheby's (15)

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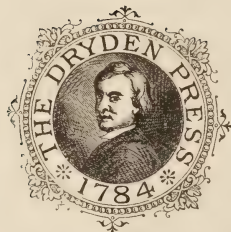
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Total of Sale



J. Davy & Sons, 8-9, Frith-street, Soho-square, W. 1.





No. 14



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No. 27



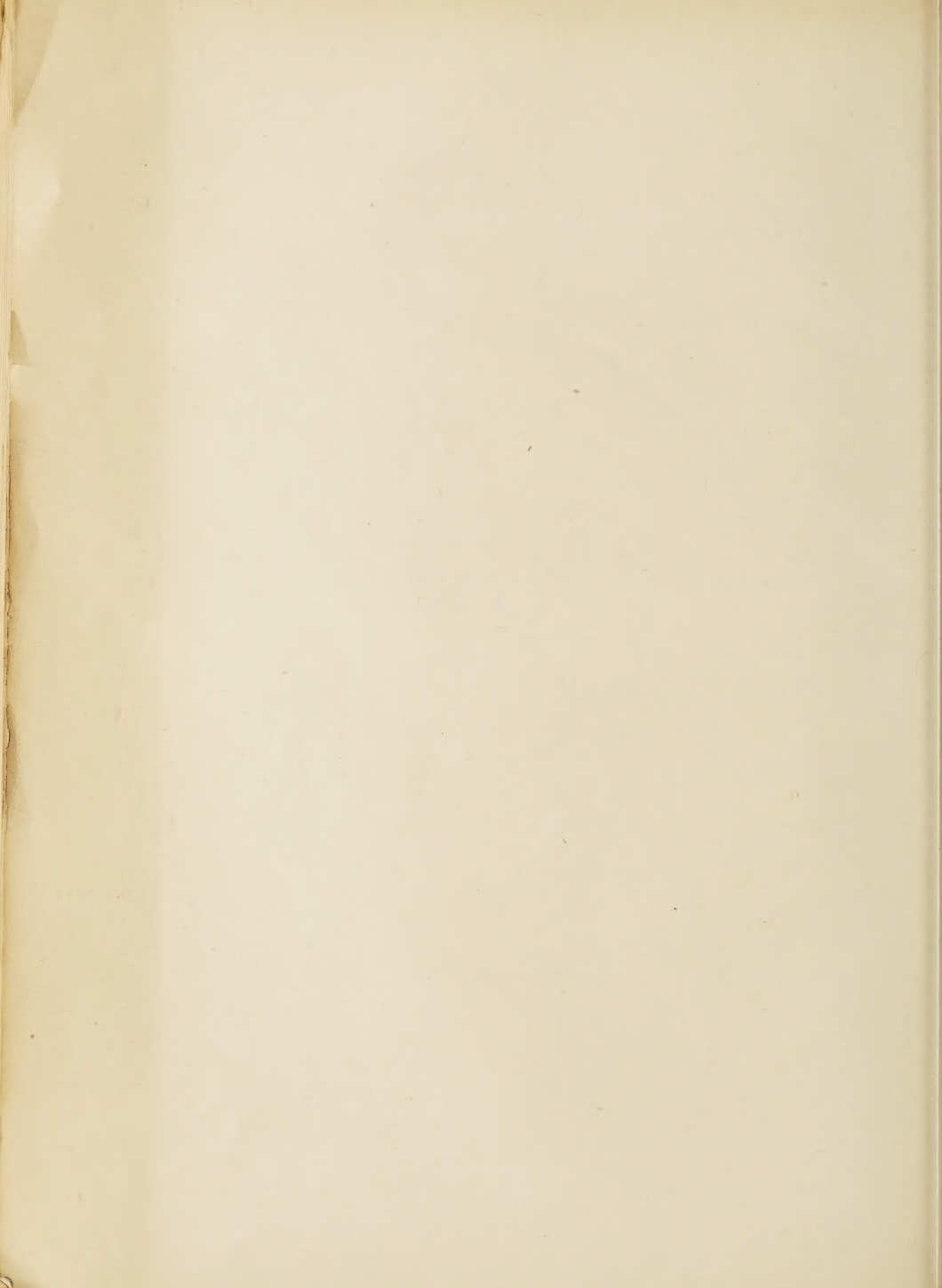
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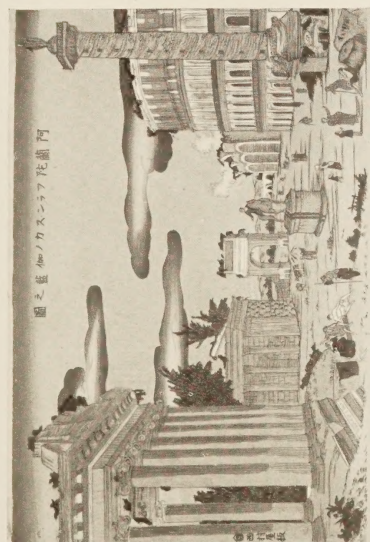
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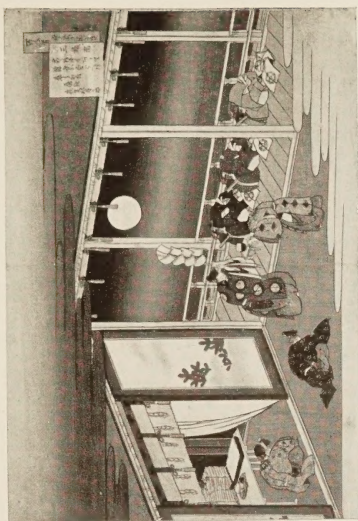
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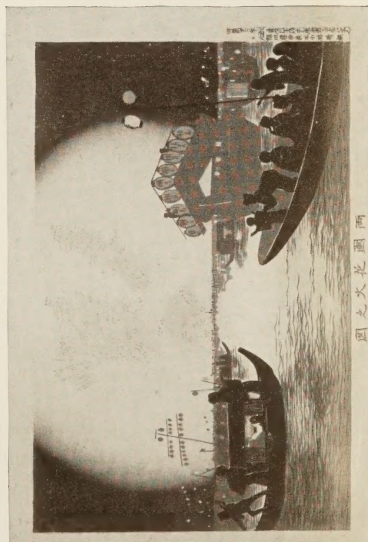




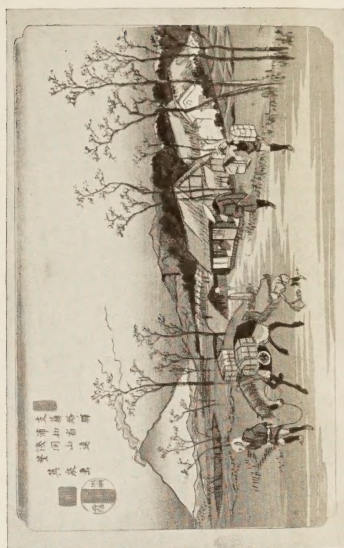
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No. 84



No. 179



No. 97



